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PISTOJA

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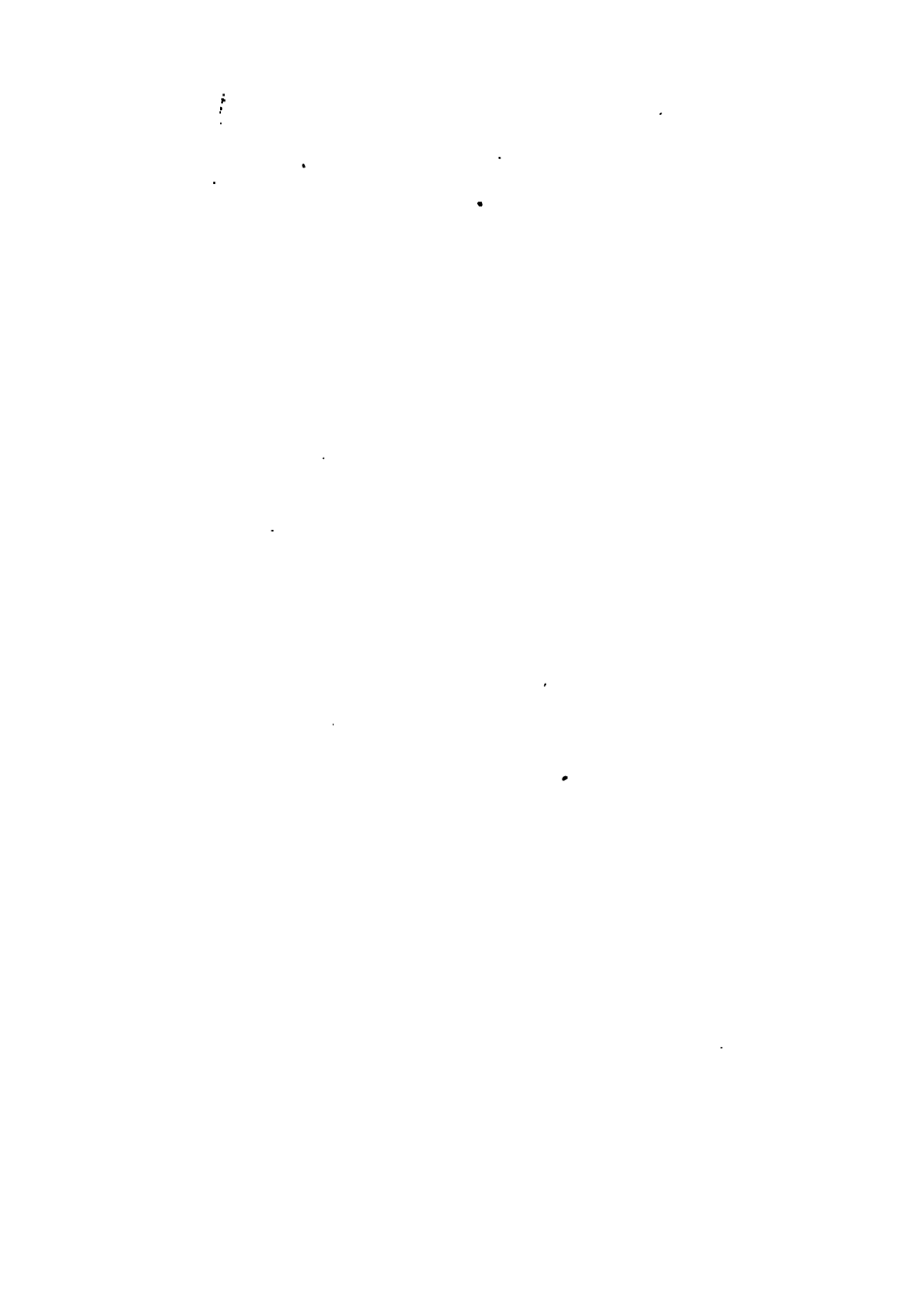
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*Photo Alinari.*

*P. 81.*

THE VISITATION.  
*By Luca Della Robbia.*  
S. Giovanni Fuorcivitas, Pistoja.

# PISTOJA.

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BY

ANNA R. SHELDON.



LONDON :

1904.



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## P R E F A C E .

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ALL accounts unite in praising Pistoja as one of the most interesting little cities in Tuscany, because of its charming situation, its long and varied history, its people—a hardy, vivacious and well-favoured race; as the birth-place of many illustrious men, patriots, jurists and churchmen, scholars, poets, and artists; and finally because of its valuable monuments of art. “*Tuscan art*,” declares one enthusiast, “can be studied at its roots in Pistoja;” and certainly in the development of architecture and sculpture, she has played a great rôle, and these arts as they existed in Tuscany before the times of Niccolò Pisano, can probably be better studied in Pistoja than anywhere else. It is in this region also that the purest Tuscan, the nearest approach to the Tuscan of Boccaccio’s day, is spoken and sung by the Pistojesse shepherd and mountaineer. In spite of so many and generally acknowledged attractions, the fact remains that comparatively few of the many visitors to Florence and Lucca find their way to Pistoja, and that even the summer

residents, in near mountain resorts, seem to know it only as the place to change trains for Cutigliano, Abetone, etc. It would seem that there must be some special reason for the manifest indifference to this historic little city. In partial explanation, Mr. E. Armstrong, of Oxford, author of the "Lorenzo de' Medici," in *Heroes of the Nations Series*, and who knows the region well, quotes, in a personal letter, "the reason why people go so little is perhaps that it is at once rather too near to, and too far from Florence, and when people are arriving and leaving, they like to take a longer flit." To this may be added that in English very little has been written about Pistoja and if the traveller depends for information only on the meagre accounts given by the general guide books for Northern or Central Italy, he may easily remain in ignorance of the attractions awaiting him in Pistoja. For the fortunate traveller who knows his Italian, a store of choice information is in waiting; from hoary statutes of the twelfth century to impassioned love sonnets and letters, the list is long and constantly increasing in numbers and value by late research and publications; but for the usual hurried traveller nothing in English exists. In short the lack of a convenient little guide book in English for Pistoja seems, to the writer, a further explanation of the indifference manifested toward this interesting city. A careful search in various libraries, including those of Florence, the Bodleian, and several in America, has evolved only a few scattering and general accounts, often more picturesque than accurate, drawn from sketches, letters and essays, in all a store of

information so scanty, that much fruitless labour results in the conviction that

‘ You may seek it with thimbles—and seek it with care,  
You may hunt it with forks and hope ;  
You may threaten its life with a railway-share ;  
You may charm it with smiles and soap—

‘ I said it in Hebrew—I said it in Dutch—  
I said it in German and Greek ;  
But I wholly forgot (and it vexes me much),  
That English is what you speak ! ’

The author of this imperfect little book having personally experienced the need of an English guide in Pistoja, has culled from various sources the following account of the principal attractions of the city, with no thought of being original, critical or exhaustive, but simply with the honest wish, that the few pages of collated facts may serve the traveller as an *open sesame* to some of the rare attractions of Pistoja. Hearty thanks are due to the friends who have forwarded this little venture ; to Messrs. Alinari Brothers who have permitted the reproduction of their photographs ; and particularly to Miss M. M. Newell, for her interest and assistance in illustrating the book ; above all to Dr. Peleo Bacci, Royal Inspector of Monuments of Art in the Pistojesse district, who has most courteously placed so much of his time and valuable information at the service of the writer.

CAPRI, 1904.



### THREE FAIR TUSCAN CITIES.

FLORENCE in her broad and populous Val d'Arno, Prato in the lesser basin of the Bisenzio, and Pistoja, near the Little Ombrone, at the very feet of the Apennines, lie not very far apart, in a beautiful, undulating plain, oval in shape, extending north-west and south-east, and containing about 370 English square miles. By their common history as by their geographical position, these three cities have always been closely bound together; it was natural that Florence by her superior size and importance should eventually become not only the capital of the Province, but chief city of Tuscany, subjecting lesser communes to her domination and participation in all the vicissitudes of her varied fortunes. This was not done without a struggle, for however small and commercially unimportant the lesser towns of Tuscany may be, we cannot forget that there is hardly one but has a stirring history, not one but has played its part bravely in the struggle for individuality and communal independence; this we read in their walls, castles and watch towers, which in many cases remain as witnesses of those fierce internecine conflicts which convulsed central Italy during the twelfth and thirteenth centuries. But amidst the turbulence of civil war and conquest by powerful neighbours, the people of these little cities were keenly alive to all the artistic impulses of the Renaissance;



### *Pistoja.*

they encouraged learning, were proud of their scholars, and emulated each other in building the beautiful churches and palaces many of which adorn their streets to-day. So general was this avidity for art, that in many forgotten villages we may even now chance upon some chapel, or altar, some bas-relief or sculptured tomb, priceless as a monument of Early Renaissance art. Prato and Pistoja may not be so rich in monuments, or so interesting in their history as Siena, but both cities contain certain representative works of art, which the most hasty traveller cannot afford to miss, and their interest to the student cannot be over-estimated. Florence can show him no church like that of the **Madonna delle Carcere** in Prato, no pulpit so interesting as those of Pistoja, no Luca della Robbia so perfect as the **Visitation** in S. Giovanni Evangelista Fuorcivitas.

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### **HOW TO GO.**

**T**HERE are several convenient railway trains running from Florence daily on the Bologna line to Prato, twelve miles away, and to Pistoja, ten miles further on, passing near the foot hills of the Apennines, through a fertile and populous country, and half-a-dozen energetic little towns. There is also the steam tramway, with a service of seven trains daily, departing from the Piazza della Stazione. Your Murray says that "it is easy to see Pistoja in about four hours," also that it is *possible to take your breakfast in Florence, and*

### *How to go.*

by combining tram and railway, to see both Prato and Pistoja in the same day, and return to Florence for an early dinner.

But it is not by any such "stand and deliver" method that the traveller may get an adequate idea of these places. To hurry in Italy is merely wasting time and nerve, and he who would get the best must yield to the *dolce far niente* of the country, take for his motto the words oftenest on Italian lips, *abbi pazienza*, and fare forth on his quest with gentle mien, open to every impression, responsive to every mood of nature and mankind.

It was thus the early students and pilgrims journeyed through this land of flowers, of luxuriant plains and gracious hills. The jaded tourist of to-day, if a true lover of nature and history, thinks yearningly of mediæval journeyings over these roads; of the humble enthusiast making his way on foot; of gay trains of mounted nobles riding leisurely through these regions of delight. Benozzo Gozzoli has shown us how it was done in his noble fresco, *Procession of the Magi*, painted on the walls of the Riccardi Palace to commemorate the visit of the Eastern Emperor, John Palæologos, in 1439, and who, according to an inscription in the Duomo, made the excursion to Prato; accompanied by the illustrious Bessarion and a suite of six hundred cavaliers, magnificently appointed.

The "three kings" in the fresco are represented by the Emperor, the Patriarch Joseph, and the young Lorenzo de' Medici, who are surrounded by theologians and scribes, attended by a train of cardinals, bishops, and nobles, with their servants and horses, in splendid array.

*Pistoja.*

Like them, we would sweep gayly from the court of the old Medicean palace into Via Larga (now Cavour), pass through the Piazza del Duomo, invoking the protection of **Santa Maria del Fiore**, cross the ample square of Santa Maria Novella, and thus reach the Porta del Prato, which leads out to the plain. Then, as now, we should pass through a busy suburb, or borgo, clustered about the gate, and take our way over the plain, sprinkled thick with orange orchards, olive groves, and gardens; having always on our right the populous hills, terraced with vineyards, and starred with villas nestling amid blooming gardens. We should pass near Careggi, the finest and most beautifully situated of all the Medici villas, where Lorenzo would in later years gather about him the finest scholars, artists, and singers of that rich time, mingling "the sober pleasures of Italian country life with all that wit and learning could produce of delicate and rare." We might halt for refreshment at Petraia, the Royal Villa, which belonged successively to the Brunelleschi, the Strozzi and Medici, and nobly set upon a hill, guarded by its fine old tower, every stone of which has its story. Thus filling a memorable day we should come at eventide, as the setting sun sifts its golden light on olive-clad hillsides, to Prato on the Bisenzio, where even an emperor might study the civilization of the West during the "age of the despots," and its re-awakening in learning and art; he would also enjoy the magnificent hospitality for which the city was noted when Florentine nobles made Prato their frequent residence, and enriched their palaces with every form of art and luxury for



*Alinari.*

PROCESSION OF THE MAGI.  
*Benozzo Gozzoli, Riccardi Palace, Florence.*



*Allievi.*

PIAZZA DEL DUOMO, PRATO.

P. 9.



*Allievi.*

DONATELLO, DUOMO, PRATO.

P. 9

*How to go.*

which that time was celebrated. Then, as now, the visitor would stand admiringly in the Piazza del Duomo of Prato, containing the fine **Cathedral** and Giovanni Pisano's **Campanile**, both built with alternate bands of limestone and the dark green serpentine, or *verde di Prato*, quarried in neighbouring Monte Ferrato.

At the north-west corner of the Duomo is Donatello's **Pulpit**, sculptured with forms of dancing children and upheld by Michelozzo's **bronze capital**. From this exterior pulpit, if it chance to be May Day or Easter, the stranger may witness the picturesque ceremony of exhibiting the *Sacra Cintola*, or sacred girdle of the Madonna, a venerated possession of the cathedral, to the devout people kneeling in the Piazza below. If the Emperor enters the Church he may find Fra Lippo Lippi painting those frescoes on the walls of the choir, which are considered his most important work; in the nave, perchance, Mino da Fiesole and Rossellino are erecting their beautiful pulpit, and it might have been during this memorable visit that young Lorenzo conceived the idea of surrounding the Chapel of the Sacred Girdle with the bronze grille we see there to-day, the work of Bruno di Ser Lapo, (1444). The illustrious stranger would be expected and warmly welcomed at the Church of S. Francesco, with its beautiful cloisters; but he would miss by half a century San Gallo's "ideal Renaissance Church" of **Santa Maria delle Carcere**, built in 1492, with its medallions by Andrea della Robbia. Many days might easily slip away before the imperial party moved on toward Pistoja, stopping at lunch, perhaps, at the



### *Pistoja.*

ancient castle of Montemurlo, built sometime in 1200 for the powerful family of the Conti Guidi, whose members had been invested with various honours, from the golden spurs of knighthood to the mitre of the Prince Bishop. To this castle the "great Countess" Matilda often came to discuss weighty matters of Church and State with her able friend, Bishop d' Ildebrando, and enjoy the fine air of her Pistojesse mountains. A short ride now carries our noble company to the grey walls of Pistoja; the wide gates of Porta Carratica, emblazoned with the Medici arms, stand wide open to receive the gorgeous train which streams along the narrow picturesque streets to emerge at last and expand like a brilliant tropical flower in the **Piazza del Duomo**. About this square, lorded over by its rugged **Torre del Podestà**, are the principal civic and religious buildings of the city; the **Cathedral** with its **Baptistery** and **Bishop's Palace**; the public palaces of the **Commune** and **Pretorio**, besides several private palaces adorned on this festal day with flags and tapestries. Throngs of handsome Pistojesse, in gala dress, fill the square, and in the Loggia della Montata the magistrates of the Commune wait to extend their welcome to the imperial party. The Bishop Donato de' Medici receives the Emperor at the old Episcopal palace, where he will not regret his month's visit, amid so much culture and so many noble monuments of art that he may well wonder by what alchemy, the art of Byzantium, Greece and Rome has been transmuted into the genius of the Renaissance.

## **CIRCONDARIO OR DISTRICT OF PISTOJA.**

**P**ISTOJA is one of the four divisions or districts of the Province of Florence (Compartimento Fiorentino), and includes ten Communes, viz.: Pistoja, capoluogo, or county seat, Lamporecchio, Marliana, Montale, Serravalle Pistojesse, Tizzana, San Marcello Pistojesse, Cutigliano, Pitegliano and Sambuca Pistojesse. The Province sends fourteen representatives to the Chamber of Deputies at Rome, three of which go from Pistoja. The district is bordered on the west by the Province of Lucca, on the north by those of Modena and Bologna, from which it is separated by the main range of the Apennines, the dividing line between Tuscany and Emilia. The district thus fills the north-western corner of the Florentine Province, and lies almost wholly in the beautiful and justly celebrated region called the Pistojesse Apennines, of which an American writer has justly declared, "if Rome is the head of Italy, her heart is in the Apennines." The region is noted for the height and boldness of its mountain peaks, for its picturesque valleys, salubrious air, and the gentleness and courtesy of its people. It is well watered by the Serchio, Lima, Reno, Limentra and Ombrone rivers, with their branches, and by small streams like the Brana and Agna. Mineral springs of varied medicinal properties abound among the hills, which have led to the establishment of many summer and



*Pistoja.*

health resorts. In the lowlands and river valleys the soil is very productive, and so assiduously cultivated by the industrious peasants, that the country is literally covered with vineyards, fruit and olive orchards and vegetable gardens, interspersed with tiny fields, or even a few furrows of grain; the uplands afford excellent pasturage for sheep and cattle which constitute an important source of revenue; the dairy products of the Pistojesse district are of superior quality and always in demand, while the white or light mouse-gray oxen, strong and docile on road or field, find ready sale at the cattle market, and furnish excellent beef. This region also, in favourable localities, is tillable for small patches of grain or flax and modest gardens. Higher up the mountain sides, pine, beech and chestnut trees abound; pasturage is poor, and the peasant must gain a scanty living by wood cutting, charcoal burning, gathering nuts, basket weaving, etc.; this is often so difficult that he is obliged to leave home and seek work in the Maremma, the near islands along the coast, or even in America, but the absentee seldom remains away long; as a class, the Pistojesse mountaineer is passionately devoted to his own region, and wherever he goes home-sickness is sure to bring him back to his native hills.

For centuries the productive quarries of limestone, *pietra-serena*, marble, and the *verde di Prato*,\* have furnished building materials for palaces and cathedrals, bridges, pavements, and walls, and the work in them still employs many

\* The quarries of serpentine (*verde di Prato*), near Prato, have been worked from a very early date. Their present output is valued at £1,000 per annum.

*British Diplomatic and Consular Report*, No. 570, 1901.

*District of Pistoja.*

hands; in the river bed of the Nievole, fine jasper, both pink and black, has been found, and along the valley of the Limentra, are the pure rock crystals called "Pistojesse diamonds." The flora of the mountainous tracts is remarkably rich, containing many species of plants and flowers unfamiliar to the ordinary botanist. In short it would seem that this beautiful region of the Pistojesse Apennines, so abounding in varied natural resources, only waited for the means to develop its latent wealth, and render it one of the richest and most productive sections of Tuscany.

The people of Pistoja, peasants, shepherds and mountaineers, are not only hardy, handsome and industrious as a class, but noted for gentleness and courtesy, love of home, and the native elegance of their common speech. "The dialect that most faithfully represents the pure Tuscan of Boccaccio's day is that of the peasants of the Pistojesse Apennines; it is here, round about San Marcello and Cutigliano, that the purest Tuscan is spoken, pure in its language, pure in its accent; and it is here that Manzoni and d'Azelio came, comparative foreigners, both of them, the one a Lombard, the other a Piedmontese, to acquire the pure language for those romances which have delighted all Italy, and all the world."\*

It is in the Pistojesse mountains that we hear those "charming folk-songs, in which traditions of true gentleness and elevated feeling are so well exhibited, and account for the high romantic qualities of the impassioned verse."†

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\* M. Carmichael. "In Tuscany": p. 102.

† J. A. Symonds. "Popular Songs in Tuscany": Vol. ii., Sketches and Studies.

### *Pistoja.*

Shepherds often improvise songs called *rispetti* and *stornelli*, as they tend their flocks alone on the hills, and if their cadence chance to catch the popular ear, "they are sown on a hundred hills and meadows far and wide. Tigri records by name a little girl called Cherubina, who made *rispetti* by the dozen as she watched her sheep; and the poetry of Beatrice di Pian degli Ontani was famous through the mountains of Pistoja."

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### **PISTOJA IN FOUR HOURS.**

**I**N order to see Pistoja in about four hours follow directions given in Murray's "Hand-Book of Central Italy."

"Time may be saved, and the pestering of guides avoided, by taking a boy from the station to show the way. The principal buildings may be visited in the following order:—\*S. Domenico, \*S. Giovanni Evangelista (Fuorcivitas), S. Maria dell' Umiltà, \*Duomo, \*Campanile, \*Baptistery, Palazzo del Commune, Palazzo Pretorio, S. Salvatore, S. Francesco, \*S. Andrea, \*Spedale del Ceppo, S. Maria delle Grazie, S. Bartolommeo, S. Piero Maggiore, S. Paolo.

"Some of the churches are only open in the morning; but it is usually easy to find the sacristan.

The principal Hotel is the **Globo**, situated on Piazza Cino, with electric light, trattoria and café: Rooms, 2½ to 3 francs; omnibus, ½ franc, cab, with one horse, 60 c., with two horses, 80 c.

### *City and Suburbs.*

per drive; first hour, 1 fr. 40 c. to 1.70; each additional hour, 1 fr. to 1.30."

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## **CITY AND SUBURBS.**

**P**ISTOJA, chief city of an extensive district of the same name, lies twenty-two miles from Florence, at the junction of the Leghorn-Florence and Bologna-Florence railway lines. Population of the Commune in 1903, 65,000; of the city proper, 15,000. It is the residence of the Bishop of Pistoja and Prato; the seat of a Sub-Prefect and of the Civil and Penal Courts. Saint James the Greater (San Jacopo) is the patron of the city.

Pistoja is finely situated at the very feet of the main Apennine range, a spur of which, stretching down between the Ombrone and Brana streams, finally terminates in the centre of the city at an altitude of 210 feet above sea level. Approaching from the north over the Apennines, the first view of the city is almost thrilling, bravely planted as she is against the mountain side at the mouth of that famous pass between Tuscany and the north, through which, since the world began, has flowed the weal and woe of Central Italy. Here one feels the aptness of Maurice Hewlett's words, "You will find yourself in the hollow of the hills helping the Brown Bear of Pistoja keep the northern gate of Tuscany."\* From the city walls, still preserved, the outlook is very extensive and

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\* "Earthwork Out of Tuscany," p. 143.

### *Pistoja.*

fine on every side. It is nearly surrounded by wooded and populous hills, which further up break into brown and grey heights, crowned at intervals with forests of chestnut and beech, and finally rise into bold escarpments and peaks, some of which carry their snow caps to the very clouds. Only to the south is the girdle of hills broken, and even here we may look across the oval plain threaded by the Bisenzio and Arno, to the beautiful hills of Fiesole, Majano and Settignano, while on the right the Monte Albano range presses its jealous guard almost to the banks of the Arno.

**Origin, History, etc.**—Of the founding of Pistoja nothing is actually known, but from the many natural advantages of its situation, abundance of excellent water and building stone, richly wooded hills on three sides, a fertile plain on the fourth, and finally its position at the mouth of an accessible pass through the Apennines, it is safe to conclude that a town must have existed on this spot from earliest times. We know that Etruria was ravaged by Gallic tribes, B.C. 391, and that by B.C. 351 the greater portion of the country had submitted to Rome.

Pistoja has been called Etruscan; its name is cited by Pliny in his account of the cities of Etruria and in Sallust's relation of the defeat and death of Cataline, which occurred here in 62 B.C. But recent excavations in the Piazza del Duomo, which brought to light the walls of a Roman house, coins, etc., have convinced archæologists that the city owes its origin to the Romans. Conjecture has also been busy with the derivation of its name, some getting it from two Etruscan

### *City and Suburbs.*

words, *pist* (door) and *oros* (mountain), referring to the position of the city at the entrance of the pass between Cis-Alpine Gaul and Etruria; while others derive the name from *pistores* (bakers), the early city having been celebrated for its excellent ovens.

The history of Pistoja is like that of most towns in Central Italy which from the first wanderings of the northern tribes were successively overrun and ravaged by the Goths under Alaric, 404-410; by Radagasius, 406; Attila's Huns, 452; Vandals under Genseric, 455; Ostrogoths, 536, and again in 541-542; Lombards under Alboin, 576. Finally, the powerful Franks conquered the Lombards and Tuscany was ruled by Carolingian dukes. In 1077, the "great Countess," Matilda, daughter and heir of Duke Bonifacio, bequeathed her vast possessions in Tuscany to the Holy See.

After Matilda's death in 1115, Pistoja asserted her independence, established a Commune and formulated her famous municipal statutes, 1117, which were not only among the very first municipal laws adopted by the Tuscan Republics, but such admirable examples of civic provisions, that the city retained the privilege of living under her own laws until 1714. An interesting copy of those early statutes has been preserved in the archives of the Cathedral.

In 1204 Pistoja joined the Tuscan League, instituted by Pope Innocent III. against the Emperor, Frederick II. In 1228 Florence, then in a chronic state of warfare with her neighbours, attacked and overcame Pistoja. It is during this war that the famous *Carroccio*\* first appears, which is described

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\* F. A. Hyett, "Florence: Her History and Art." London.

### *Pistoja.*

as a "chariot drawn by oxen, decked with scarlet trappings, and surmounted by two lofty masts, bearing the great banner of the Republic of Florence, swinging its red and white folds on high; behind it, on a smaller car, came the bell, called *Martinella*, to ring out the military orders." Mass was celebrated on the *Carroccio* before a battle, the people gathered about it for protection, and beside it the last stand was made against an enemy. To lose the *Carroccio* was the greatest humiliation, and to seize it from an enemy the highest honour.

After the death of Frederick II., Pistoja accepted the rule of Charles of Anjou, and fought for him at Benevento, 1266.

At Campaldino, 1289, she helped the Florentine Guelfs against the Ghibellines of Arezzo. A little later the old Guelf and Ghibelline feud was renewed, or assumed a new shape, when the powerful Pistojesse family of the Cancellieri, boasting of eighteen knights with golden spurs, split into two factions, thus originating the notorious and wide-spreading feud of the *Bianchi* (whites) and *Neri* (blacks). So great was the disorder in 1300, that the Government of Pistoja was obliged to appeal to Florence for aid in restoring peace. The *Bianchi* remained Ghibelline, and were dominant in Pistoja, which was bitterly resented by the Guelfic cities of Florence and Lucca, which united in conducting the terrible siege of 1305, notorious even in those days, for inhumanity on both sides. Pistoja was blockaded for eleven months, at the end of which time she was forced to capitulate to her enemies; her walls, already much damaged, were razed to the

### *City and Suburbs.*

earth, and a Guelfic Captain of the People appointed to hold her in subjection. In 1325 Castruccio Castracani, the redoubtable *Condottiere*, who was already Lord of Lucca, and daily becoming more powerful, purchased Pistoja from Filippo Tedici, paying 10,000 florins for the city and the hand of the traitor's daughter, Dialta. Castruccio took possession, reduced the town to order and good government, then prepared to turn his attention to Florence. It was obvious that, if Florence was to maintain her independence, his career must be checked. Accordingly, she collected a large force, and, on June 15th, this army, one of the finest ever put into the field by Florence, headed by the *Carroccio* and *Martinella*, marched towards Pistoja.\* But Castruccio was not to be tempted out of the city, and, after a few days, the Florentines broke camp and marched towards Lucca. Castruccio at once followed, overtook the army at Altopascio, and, after a hot battle, won the day. The *Carroccio* was captured and many prisoners taken, who later formed part of Castruccio's triumphal entrance into Lucca.

After the death of Castruccio, in 1329, Pistoja was once more plunged into civil discord, and the Commune was again forced to appeal to Florence for assistance; this time Jacopo Strozzi, with a strong body-guard, assumed control, and the people, as if tired of turbulence and disorder, quietly submitted to his domination. From this time, although Pistoja remained nominally a free city, she was never independent of Florentine control.

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\* F. A. Hyett, "Florence: Her History and Art." London.



## **PISTOJA AND THE RENAISSANCE.**

**P**ISTOJA entered with characteristic zest into the spirit of the Renaissance in all its aspects, and it is only by a close study of her history, statutes and many archives, that we may comprehend the varied activities and interests of this secondary Tuscan city in the thirteenth and fourteenth centuries.

Situated on the direct route between the north and Rome, Pistoja was not only in touch with all Italy, but with the great world beyond the Alps; emperors, from Charlemagne to Charles V., kings and great captains, mighty churchmen and the noblest scholars of all time must needs pass through Pistoja. She was called the "city of Cino" because of her famous lawyer-poet, Cino de' Sinibuldi, the friend of Dante and Petrarch; she gave to Rome two learned cardinals and one pope; the Commune employed Niccolò and Giovanni Pisano, Luca della Robbia, Verrocchio, and other celebrated artists to build and adorn her churches; her libraries were rich in Greek and Latin manuscripts and other classic works; in 1484, at the old convent of S. Jacopo, the press of Fra Domenico was printing more books than Florence; moreover, her jurists, historians and poets were sought by the proudest courts of Italy. Lodovico il Moro invited Antonio da Pistoja to



*Alinari.*

*P. 26.*

VIA RIPA DEL SALIC.



VIALE DELL' ARCADIA.

*Pistoja and the Renaissance.*

Milan, "in hope of refining and polishing the rude Lombard diction"; and we hear of that imperious, but charming and learned lady, Isabella d' Este, Marchesa of Mantua, writing to her envoy: "Find out Messer Tebaldeo (of Pistoja), and beg him to send twenty or twenty-five sonnets, as well as two or three *Capitoli*, which would give us the greatest possible pleasure."

Her streets were once lined with noble palaces, where all that was costly and splendid in dress and furnishings, all that was "rare and delicate" in letters, music, and art, might be found.

These palaces, bearing the carved escutcheons of the Rospigliosi, the Tolomei, the Cancelliere, and Sinibuldi, still exist, but are converted to public uses, or occupied by peaceful citizens and modest artisans at a small rental. Time was when sumptuary laws were promulgated by the Government to restrain the extravagance of the noble families and burghers, in the matter of dress, jewellery, food, and pomp at funerals; the law of 1439 forbade trimmings of gold and silver, brocade, trains to ladies' dresses, the quality of sleeve linings, etc. In 1460, however, trains having won the day in Perugia, the rebellion spread to Pistoja, and a compromise was made by which trains were limited to half a braccio, etc., etc. The frequency with which these sumptuary laws were enacted indicates their inefficiency, and, in spite of them, "luxury still rolled on its way, amid the deprecations of the moralist, but with great advantage to our industries and commerce." †

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† A. Zanelli, "Una legge Suntuaria pistoiese del Secolo XV. (1460)." *Bullettino Storico Pistoiese*. Anno I. Fasc. 2, 1898.

## MODERN PISTOJA.

THE Pistoja of to-day is a prosperous and attractive city, having broad, well-paved streets, good buildings, fine markets, and many industries. In her early history she was noted for her commerce and proficiency in the industrial arts, especially for skilled work in iron, bronze, and wood. Her ancient iron work has been found in Germany and in Athens, and she "still merits her title of *la ferrignosa*. The city gave its name to the pistol, which was originally a dagger, and then a fire-arm grasped like a dagger; and indirectly to the coin, *pistole*, the Spanish crown." In her bronze foundries, she not only casts bells and small articles, but many statues and groups created by Italian artists are cast in Pistoja. The manufacture of carriages and fine organs is of great importance; the district has four paper mills, and of the eleven brass foundries in the province, five are situated at Pistoja; ‡ and many skilled workmen are employed in wood carving, artistic iron work, etc. Her trade is mainly in wine, oil, grain, *paste alimentare*, and cattle. The milk and butter of Pistoja are considered the best in Tuscany. To appreciate the varied productions and interests of Pistoja, one must stand about the Piazza del Duomo on market day when it is filled with booths offering woollen linen, and cotton stuffs, bright handkerchiefs shawls, shoes and "notions" displayed in

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‡ British Diplomatic and Consular Reports, *Industries of the Province of Florence*, 1901.

### *Modern Pistoja.*

picturesque confusion and colour; a score of red, green and yellow umbrellas in one corner; or a line of contadini overcoats of a warm brownish red colour, trimmed with tawny fur and lined with green, delight the eye and are much in demand. Or walk through the Mercato, old as Pistoja herself, where the old well indicates the very centre of the first city; here is certainly every object that man can want, and the square blooms daily with all kinds of fresh vegetables and flowers; there are grains and food of every sort; in the season there are piles of yellow cocoons on the pavement; bright-faced old women are roasting chestnuts gathered on the mountain side; pretty baskets of fragrant wild strawberries are proffered by some handsome young girl; and the stall of some descendant of the old race of *pistores* is hung with rings of sweet, fresh *pane nero* (brown bread), while various kinds of cheese, and the "best butter" await your choice. The markets for fish and meat are in different parts of the city. The people we meet in the streets and markets of Pistoja are of the same "well-favoured race that Dino Compagni described far back in the fourteenth century,—*formati di bella statura oltre a' Toscane*"; moreover, they are courteous and obliging, as any stranger, if equally gracious, is sure to learn.

The city of Cino to-day is not recreant to its ancient traditions as a centre of culture in belles-lettres and art. The local *Società Pistoiese di Storia Patria* includes many cultivated gentlemen, writers, scholars and artists, who have much at heart the preservation of the historic monuments of their city; and their organ, *Bullettino Storico Pistoiese*,

### *Pistoja.*

which issued its first number in 1899, is doing much to free the valuable annals of the city from the mist of conjecture and carelessness, by revising chronicles, publishing unedited documents, in which their archives are singularly rich, and searching for pictures and other works of art which have disappeared for years perhaps; at the same time stimulating a sense of appreciation and pride in the monuments already existing and preventing the erection of unworthy ones.

The Exposition of Art, in 1899, which was promoted by the Society, was a loan exhibition from private collectors and ecclesiastical treasuries, which astonished every one by the value, number and variety of the objects exhibited.

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### **WALLS OF PISTOJA.**

**L**IKE Florence, Pistoja has had three circles of walls, the first constructed, probably in the eighth century, enclosing the little city in the form of a pentagon, as may be easily traced on the map by following the principal streets:—Via Garibaldi, Via Cavour, Via Pacini, Abbi Paziienza, etc.

There were six gates in this wall leading out to the borghi or suburbs, which soon became so populous and important that they were always mentioned in documents relating to treaties, alliances and other matters affecting the common weal of the city; and in accordance with a ceremony observed on St. Agatha's Day, February



### *Walls of Pistoja.*

5th, a procession of priests, chanting prayers, made the rounds of the city walls bearing small waxen crosses, previously blessed by the bishop, and paused solemnly and fixed a cross on each of the four principal gates.

The second wall was long supposed to belong to the twelfth century, but a document recently found in the Cathedral archives indicates that it may at least have been commenced in the tenth and completed in the twelfth. This wall was remarkable for its great strength, fine battlements, of the "swallow tail," or Ghibelline order, also for its towers, fortress and six gates of war defended by draw-bridges. It was completely surrounded by a broad, deep moat which rendered the city almost impregnable. It was this circle which sustained the terrible siege of 1305-6, when Florence and Lucca combined against Pistoja.

The third wall, still existing, and bearing the Medici arms, was begun shortly after the great siege, but not finished until the middle of the fourteenth century. Its circumference is 4333 metres, enclosing a space which even to-day is not wholly covered with buildings, but used for orchards and gardens. Its four gates were Porta Carratica, opening towards Florence, Porta Lucchese, Porta al Borgo and Porta San Marco, each having its own coat of arms and gonfalon. In September, 1865, another gate, Porta Barriera, was cut through the walls leading to the Railway Station. Now all the gates remain open day and night.

**Fortezza.**—At the close of 1332 the Fortress of S. Barbara was built and garrisoned by the



### *Pistoja.*

Florentines, much to the annoyance of the Pistojesi, who seized the opportunity when the Duke of Athens was banished, to destroy the obnoxious fortress and regain their liberty. Florence, however, suppressed the rebellion, rebuilt the fort in 1351, and established a garrison. In 1539 it was enlarged and furnished with bastions and moats. At present it is used as a military training school.

**The Viale dell' Arcadia** is a broad street or boulevard lined with shade trees extending along the inner side of the wall, and commanding a fine view. Its poetic name probably arises from the fact that the people gather here for pleasure and rest.

Pistoja has many little squares or breathing places through which the sweet exhilarating mountain air sweeps freely ; the broader streets generally follow the lines of the first and second circles of the city walls and are lined with substantial and often handsome buildings ; the narrow picturesque streets of olden days are by far the most interesting, the shops with varied colour, the jutting walls of ancient oratories and suppressed churches, the walls overhung with vines, are full of interest to the traveller who has time to wander at will about the town, reading quaint inscriptions and penetrating inviting courtyards. Among those of special interest are Via degli Orafi (street of the goldsmiths), the Ripa del Sale, the Stracceria (rags), and Via Can Bianco, so named from a faithful dog who gave warning of an enemy's approach. Via Abbi Pazienza has many quaint inscriptions, and courteous people to tell you what they all mean. At the corner of this street and Via de' Rossi is,

### *Arms of Pistoja.*

one of the gruesome black heads, representing Filippo Tedici; on the opposite corner is a curious grotesque, cut in the stone, rudely representing, we are told, a man with a sword thrust into his breast, commemorating a common event in Pistoja, which gave the street its name. It is related that a man seeking his enemy met a person in the dark, whom he mistook for the one he sought, so plunged his knife into his breast; but finding his mistake, he coolly said, "Abbi Pazienza," which translated means, "Have courage,—better luck next time." The streets of Pistoja, even the old ones, are well paved, and kept very clean.

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### **ARMS OF PISTOJA.**

**T**HE Arms of Pistoja, consist, primarily, of a shield chequered (*scaccato*) with red and white. Its origin is unknown, though some have tried to derive it from the marble pavement which was inlaid with red and white squares in the old chapel of S. Jacopo, patron saint of the city. There have been various elaborate devices adapted from the chequers, particularly during the Guelf and Ghibelline disturbances. A seal of 1250 bears the image of S. Jacopo enthroned, in the attitude of benediction, over him a dove with an olive branch; on one side of the throne is a pilgrim's staff, on the other a scallop shell, emblems of the saint, and around it the legend, *S. Jacopus hic unit populum Pistoria munit*. This device was

### *Pistoja.*

probably instituted on the occasion of an ephemeral peace between Guelfs and Ghibellines.

In 1280, another seal was adopted, bearing an armed horseman, with the chequers on his banner and housings.

The Guelf and Ghibelline factions bore the chequers, but augmented them with their respective colours and devices; thus the Guelf emblazoned their shield with three lilies; while the Ghibellines affixed the imperial double-headed eagle on a field of gold. In 1360 the use of the *Bear* with the shield began, on the occasion of the Florentines driving off the army of Giovanni Visconti, which menaced Pistoja. The story runs that Pistoja desired to emulate Lucca's panther, and the famous Marzocco of Florence, therefore adopted the bear supporting the chequered shield, as we see it on the façade of S. Maria delle Grazie.

The most attractive adaptation is the sculptured one in the Palazzo del Comune, where two angel forms support the shield, a work frequently ascribed to Verrocchio.

The gates or suburbs also had their own shields; the Porta al Borgo, because it led to the Ombrone, had the chequers for the lower part of the shield, a band of gold, and at the top a river god; Porta Carratica added the cart drawn by oxen, Porta Lucchese the panther, and Porta S. Marco, the winged lion.



*Allnari*

*P. 27.*

ARMS OF PISTOJA.  
Piazza del Duomo.



*Alinari.*

PIAZZA DEL DUOMO, PISTOJA.

P. 90.



*Alinari.*

FACADE OF DUOMO, PISTOJA.

P. 90.

## PIAZZA DEL DUOMO.

PROCEEDING from the railway station (carriage unnecessary), through the Porta Barriera, Via Atto Vannucci, Via Cino to Piazza Cino, Via S. Martino, and turning on the right into Via Orafi (street of the jewellers), the visitor reaches in ten minutes the Cathedral Square or Piazza del Duomo (Pl. C, 2), usually the first objective point in all Italian cities, and where all the varied interests and life of the community—industrial, social, and religious—meet in one common centre. There is probably no more representative square in all Tuscany than this one of Pistoja; the epoch of the Commune is here represented in all its phases, here the spiritual and temporal seats of power are ranged side by side, their palaces and temples circling an ample space of 4,000 square feet, well paved with blocks of pietra-serena, quarried in the neighbouring hills. About this noble square rise the **Cathedral** of San Zeno, guarded by its rugged **Campanile**, the ancient **Palace of the Bishops**, the Round Church of S. John, or **Baptistery**, and near it the **Palazzo Pretorio**, residence of the Podestà during the 13th and 14th centuries; but now occupied by the Courts. Opposite is the **Palazzo del Commune** (1294-1385). On the north-western side of the Piazza, the old site of the Opera di S. Jacopo, is covered by the Palazzo Bracciolini, and at the north corner is the remnant of one of the oldest

### *Pistoja.*

churches built within the first circle of walls, and called S. Maria Maggiora, or Cavaliera, because of its position on the top or saddle of the hill. From the centre of the square rises the modern monument of Cardinal Forteguerri, an honoured son and benefactor of this Commune.

This spot has doubtless been the centre of a city from earliest times, and here the eventful scenes of Pistoja's civil and religious history have been enacted. Here raged the bitter strife of Guelf and Ghibelline; here laws were proclaimed, religious ceremonies observed, and the people sought for justice and said their prayers at the shrine of the Madonna of the Piazza.

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### **THE CATHEDRAL.**

**I**T is impossible to say which was the first Christian church built in Pistoja, an honour claimed by the Duomo, S. Andrea, and S. Salvatore; nor is it possible to fix the exact date of the earliest church existing on the site of the present Duomo, as the precious documents which might have settled the vexed question were destroyed in the fires of 1108 and 1202. It is believed, however, that the church of SS. Martin and Zeno existed here at the end of the fifth century, and was then, as now, the Cathedral church of the diocese.\* It was first dedicated to S. Martin, in

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\* The theory that the first church was built on the site of a Pagan temple, dedicated to Mars, has been refuted by recent excavations made in the square near the Cathedral.

### *The Cathedral.*

honour of a battle won here by Stilicho, against Radagasius, the Goth, on St. Martin's Day. After 590 we find the church under the patronage of S. Zeno, the holy Bishop of Verona, who traditionally saved the city from flood; later SS. Felice, Rufino, and Procolo were associated with S. Zeno as patrons; but in 1443 Bishop Donato de' Medici dedicated the church anew and solely to S. Zeno.

There are other churches in Pistoja more interesting than the Duomo, and, standing on the Baptistry steps, from which one naturally gets the first view, it certainly is not impressive, on a level, as it is, with the pavement, and closely fitted in between the old Palace of the Bishops on the right, its huge Campanile on the left, and a corner of the Palazzo del Commune in the background peering over one shoulder; but, like all Tuscan-Gothic, or transitional Romanesque buildings, it is interesting in its details. The present church is the work of Niccolò Pisano in the 13th century. The typical façade consists of three orders of columns and round arches, under the lower of which extends a fine loggia of later date (1311), though some of the columns are older; the central arch is higher than the others, thus affording a good view of its decorated vault and della Robbia lunette over the main door. The two marble statues, somewhat irrelevantly prancing on the loggia roof, represent S. Zeno, patron of the church, by Andrea Vaccà (1366), and S. Jacopo, patron of the city, by Matteo Scarpellino. The façade is encrusted with stripes and panels of white marble, and the *verde* of Prato, finely yellowed and stained with age. Passing round the base of the great Campanile, in order to see the



*Pistoja.*

northern flank of the church, we find its grey, weather-beaten limestone surface scarred by the many changes it has undergone, but still retaining marked Romanesque features in the small windows and forms of round-headed arches in black and white, over recessed diamond-shaped figures. Here and there a late pilaster, or capital, or bits of fresh masonry indicate various changes. Notice an arch or covered passage, extending from the Palazzo del Commune to the corner of the Duomo, erected for the convenience of the magistrates when they desired to attend Mass.

Return now to the front of the church and before entering, look carefully at the lunette over the main door and the coffered roof or vault of the arch, beautiful examples of glazed terracotta decoration and the work of Andrea della Robbia and his son, Giovanni. The French writer, M. Reymond, however, considers the coffered roof of polychromatic flowers and fruits, a masterpiece of Andrea della Robbia. The relief over the door in the two colours, blue and white, represents the Madonna and Child, supported on either side by an angel, and above two angels holding a crown, the whole encircled by a wreath of little heads of winged cherubs. "Opinion differs considerably," writes Miss Cruttwell, "as to the participation of Giovanni in this relief; Andrea probably designed, certainly superintended and may possibly have added finishing touches to the work, but the execution is mostly by Giovanni. But, if the actual execution is by Giovanni, the credit of the fine grouping and space-filling rests with Andrea. The relief with the beautiful portico above it is one of the most important of



*Atinari.*

*P. 9.*

BRONZE GRILLE.

*Bruno di Ser Lapo.* Chapel of Sacred Girdle,  
Duomo Prato.



*Allardt.*  
P. 35.  
MONUMENT OF CINE DE' SINIBULDI CELLINO  
DE NEZE DA SIENA. DUOMO.



*Allardt.*  
P. 36.  
STATUE OF SAN JACOPO, SILVER ALTAR. DUOMO.

### *The Cathedral.*

the della Robbia monuments in Tuscany.”\* Respecting the much damaged frescoes on the wall under the loggia, one represents scenes from the life of S. Jacopo, by Balducci; the other, “The Three Crosses,” by Giovanni Cristiani of Pistoja, 1387-8. The door on the right formerly led directly to the Chapel of S. Jacopo; the one at the end of the loggia, communicated with the bishop’s palace.

**Interior.**—Stepping into the church from the sunny piazza, the mellow old façade and beautiful della Robbias, we find the interior cold and uninteresting and recall Murray’s description. “The interior was modernized in wretched taste in 1839. Massive columns with Corinthian capitals, and here and there a moulding or doorway which has escaped, bear the stamp of the eleventh century, or perhaps of an earlier age. The tribune was erected in 1599. The whole of the roof is of 1657.” The church is divided by its grand old columns into nave and aisles, the nave being extended into a large tribune for Choir and High Altar, under which is a small crypt or confessional supported by six columns; along the walls are various altars containing nothing of special interest to the stranger; but the two chapels at the ends of the aisles, the tombs and baptismal font, merit considerable attention. This is a general view of the present interior; there is no record of its earliest arrangement; we know that it was burned in 1108 and rebuilt by the beneficence of the “great Countess Matilda”; that again in 1202 it was partially

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\* Maud Cruttwell, “Luca and Andrea della Robbia and their Successors.”—London 1902.

destroyed by fire, and many of the valuable archives were lost. Then comes the great date, 1270, when Niccolò Pisano was called to restore it, and it is of his beautiful church that we would like to make a mental picture. We know that it terminated in a noble semi-circular apse, the ceiling of which was a beautiful mosaic, representing the Ascension of Christ; that the choir was in the nave at the foot of the stairs leading to the Presbytery and High Altar and was surrounded by a low, richly-carved marble screen, and that near it stood Guido da Como's marble pulpit, perhaps not unlike the one he did for S. Bartolommeo. At the west end, occupying two arches of the south aisle and separated from the nave by an iron grille, was the chapel of the famous silver altar of S. Jacopo. The aisles of Niccolò's church were vaulted, but the nave had a fine open timber roof. To the great grief of the people, an earthquake destroyed a portion of Niccolò's fine interior, and to the grief of all lovers of the beautiful ever since, G. Lafri was allowed to rebuild it in 1599. The apse was destroyed, the precious mosaic broken and lost, the present extended tribune erected, and Guido da Como's marble pulpit pulled down and scattered.\* In 1611, the choir was removed from the nave, the marble screen demolished, and other unfortunate changes made.

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\* L'Arferuoli in his History, chronicles that Guido da Como made the pulpit of the Duomo in 1199.

Fioravanti says that "Guido da Como's pulpit was carved in relief and inlaid in black arabesques; also that after Lafri's restoration of the church, two columns of the rejected pulpit with Lombardic capitals were used about the well of the Canoury, and the richly ornamented panels were scattered in various places."

*Vacchettone.*



*The Cathedral.*

But it was left for Messer Giovanni Gambini, in the 17th century, to deal the last blow to this venerable basilica, and work more destruction than fire or earthquake; he introduced Corinthian pilasters, elaborate cornices, and lavish ornamentation in gilded stucco. The paintings luckily escaped with merely an impartial freshening up, and the remainder of the church was covered with a coating of durable whitewash, and the noble old stone columns received a covering of green paint and had their capitals neatly varnished. But let us be thankful for what is left, and turn to the interesting tomb, or monument, on the right of the entrance, high on the wall. It commemorates the lawyer-poet, Messer **Cino dei Sinibuldi**, native of Pistoja, who died in 1336, but enjoys even to-day a certain fame in Italy, and all the world is supposed to know his charming sonnets, which were addressed to his friends, among whom were Dante and Petrarch, and to the lady Selvaggia dei Virgionesi. "It is a curious figure, that of Cino the poet-lawyer, writing on the same page a learned comment on the Pandects and a love sonnet" to Selvaggia. The monument was erected by the Commune of Pistoja, to its illustrious son, and its execution, if not its design, is by the hand of Cellino di Nese, at that time superintending the work on the Baptistry. It is the first of "the monuments of the Professors," a class of work peculiarly characteristic of the coming period. It is of Gothic design, having at the very top a little tabernacle containing the marble figures of the Madonna and child, SS. Jacopo and Zeno; below is a larger and very elegant arch, supported by

*Pistoja.*

twisted pillars, within which the figure of Cino is seen lecturing to his pupils, among whom one is said to be the learned Baldus, commentator on Civil Law; another, the "idle Petrarch," while the draped female figure at the right may represent Poetry, or Roman Law; or, if we are pleased to be sentimental, the lady of Cino's devotion, Selvaggia dei Virgioletti. The predella, or base, is another relief treating of the same subject, Cino and his pupils, and a similar female figure. It is a noble work, and we cannot be too grateful that it has escaped the many perils of restoration, and having been moved many times, is now perched too high for ordinary defacement.

In the west wall, near the main door, is the beautiful **Baptismal Font**, by Andrea Ferrucci da Fiesole, 1465-1526, which cannot be too much admired. Vasari praised the life-size figures of the Christ and St. John the Baptist, and equally fine are the cherubs, supporting a shield, and the many graceful forms with which it is adorned. The cornice and pilasters which enclose the relief are exquisite architectural features, befitting the whole work.

At the west end of the north aisle, near the door, is the monument of **Cardinal Niccolò Forteguerri**, which was erected by an admiring and grateful people to their honoured benefactor, founder of a library and college. It is of fine marble, with many figures of angels, cherubs, and the Virtues confusedly grouped about a bust of the Cardinal; and above all appears the form of God the Father with attendant angels, the finest work on the monument. Respecting the author of this memorial there is much discussion; the

### *The Cathedral.*

commission for its execution was given to Verrocchio, and it is supposed that the group of the Father and angels, and the fine figures of Faith and Hope were executed by his hand; but, leaving it unfinished, the work was concluded by Lorenzetto. Recent students of the archives and other authorities, are inclined to think that Verrocchio did very little, if any, work on the monument.\* The work certainly lacks dignity, and seems hardly worthy as a memorial of the beneficent Cardinal, and one can but wish that Pistoja might have possessed at least a replica of his beautiful tomb by Mino da Fiesole in the church of S. Cecilia in Rome.

**Chapel of the Sacrament.**—At the east end of the north aisle is the chapel, formerly called the Chapel of the Madonna of the Piazza, referring to a fresco of the Madonna delle Porrine, which traditionally was painted on the exterior wall of the church as a shrine during a serious epidemic of the disease called *Porrine*. The fresco was turned from the outside to the interior of the church (1624), without removing it from the masonry, and is now the Altar of the Madonna delle Porrine. The Chapel of the Sacrament was built by Bishop Donato de' Medici in 1440; it was not at first connected with the church, but opened directly on the Piazza by a door, traces of which may still be seen. The Bishop used the chapel as an oratory for the observance of the Sacrament for the worshippers at the external shrine of the Madonna of the Piazza; but in 1594 it was included in the church, the outer door and windows were

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\* "Bullettino Storico Pistoiese," Anno I. F. 2. **Andrea del Verrocchio in Pistoja.** By A. Chiti and A. Chiappelli.



*Pistoja.*

closed, and it has since been called the *Chapel of the Sacrament*. A fine marble bust of Bishop Donato de' Medici, carved by Rossellino, is on the north wall of the chapel, and a slab on the pavement beneath indicates the Bishop's grave. Under the altar is the sculptured figure of St. Felix, a priest of Pistoja. This altar, with the figure of St. Felix, formerly stood against the closed wall between the chapel and the church. In breaking through the wall, a small marble chest was found, said to contain a relic of St. Felix; the chest is evidently Etruscan, and shows on one side a chariot and four beautifully sculptured horses; it is now preserved in the Sacristy.

This chapel also contains a fine painting, **Madonna and Child**, with SS. John the Baptist and Zeno, by Lorenzo di Credi.\* The colour is beautiful, and the expression of the Madonna most charming; while the details of the background and carpet at the foot of the throne are managed with much skill. Critics find some fault with the anatomy of St. John's leg, but the error may rest with the restorer.

**Chapel of S. Jacopo.**—At the east end of the south aisle we find the chapel which contains the famous silver *Altar of S. Jacopo*, which the custodian will uncover for a small fee. The Chapel of S. Jacopo was formerly at the west end of the south aisle, and contained the altar which according to tradition was plundered by Vanni Fucci, on Shrove Tuesday, 1292, for which he is placed in the *Inferno* by Dante, (*Inf. c. xxiv.*).

\* Late writers claim that this picture was designed and partly painted by Verrocchio; perhaps finished by Lorenzo di Credi. See "*Bullettino Storico Pistoiese*," Anno I. F. 2., by A. Chiappelli and A. Chiti.

### *The Cathedral.*

The first altar was made by the order of Bishop Atto in 1145, for the sacred relics of S. Jacopo, which attracted many pilgrims and strangers who came to worship at the shrine and leave their gifts; a door from the chapel led to the sacristy, where precious objects, reliquaries, chalices, etc., dedicated to the Saint were deposited, and which Dante has rendered celebrated by naming it the "Sacrestia dei belli arredi," (beautiful things). After the plundering of the first altar, the people burned to make reparation to the Saint, and erect an altar still more glorious, which is the one we see to-day, removed to the present chapel, July 10th, 1787; after which the old chapel was unfeelingly destroyed, and with it much of the fine old goldsmith's work, to the sorrow of all true lovers of mediæval art.

The execution of the present altar is by several hands, and occupied the years between 1314-1466. "It consists of a magnificent **Frontal**, wings and reredos of silver and enamel. The central part of the frontal is by *Andrea di Puccio di Ognibene* (1316), as is recorded in an inscription on the base. It contains fifteen histories from the New Testament, with six statuettes of prophets and a number of small enamel pictures of saints. The work bears evident signs of the influence of Niccolò Pisano. The left wing, by *Pietro Orafo*, Florence, 1357, contains histories from the Old Testament, together with the Nativity, the Dedication, and the Espousals of the B. Virgin. The right wing, by *Leonardo di Ser Giovanni*, a pupil of Orcagna, 1371, represents the history of St. James and the translation of his body to Compostella. The reredos contains a seated figure of

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our Lord; beneath him St. James; and on either side, rows of saints and angels, by a succession of artists from Andrea di Ognibene to Filippo Brunelleschi. The reredos contains, in a wooden chest decorated with silver, the body of Bishop Atto." This splendid work, justly the pride of the cathedral and city, "surpasses the similar altars at Florence and Venice in artistic skill, if not in magnificence of material." \*

**Archives of the Chapter.**—Near the sacristy, in a small room, are the archives, which escaped the disastrous fire of 1202, and will be courteously shown the visitor upon application. Although but a remnant of the former collection, there are many very ancient and valuable works in this little room; among them no less than 140 codices, an old volume of contracts and testaments, dating from 700 to 1200, and called the *Cross Book*; a copy of the early statutes of Pistoja, 1117—1182; Gualterius' Comments on Dante's *Paradiso*, 1488, and many other works of great antiquity and interest.

**La Sacrestia dei Belli Arradi.**—A door from the south aisle leads into the little cloister, where along the sides of the wall are some interesting remains of old Lombard work; there is also a part of an early column and its capital, finely carved in grey stone. From the cloister we see the well of the canonry with the two columns and their Lombard capitals, which belonged to Guido da Como's pulpit of 1199, and once stood in the nave of the cathedral. By favour, through some friend at

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\* See Murray's "Central Italy."

G. Beani, *La Cattedrale Pistoiese*, p. 103, has a complete list of figures on the altar, copied from ancient documents.



*Alinari.*

LUNETTE, BAPTISTERY.

*P. 47.*



*Alinari.*

DETAIL OF CAPITALS, BAPTISTERY.

*P. 49.*





*Alinari.*

HEAD OF FILIPPO TEDICI.

*P. 54.*



*Alinari.*

PALAZZO DEL COMUNE.

*P. 53.*

### *The Cathedral.*

court, one may also ascend the stone stairway leading from the cloister to the **Sacristy**, where by four double keys and many turnings, a door opens into a large room lined with cabinets and wardrobes, where the precious objects dedicated to S. Jacopo, and the rich vestments of the bishop and clergy are deposited. In the Archives of the Commune the student may read the list of the treasure of S. Jacopo, among which are the **Chalice** and **Cross** which traditionally belonged to St. Atto, but the exquisite goldsmith's work belongs to a later period; the **Reliquary of St. Jacopo**, very beautiful, its base formed like an antique temple, supported by two angels with uplifted wings, holding vases in their hands and devoutly looking up to the crystal reliquary containing the relic; it is inscribed "*Os San Jacobi*."

Another, which elicits much curiosity and admiration, is the *Arm of S. Zeno*, of very fine workmanship. On S. Zeno's Day, the 7th of December, it is carried in procession with great pomp. There is also the Reliquary of the Blessed Virgin, containing a bit of the true cross, the Reliquary of S. Eulalia, and others; many crosses, candelabra, cups, coffers, and ornaments, set with gems and enamel, the work of that age when metal-work was a fine art.

**Vestments.** The commodious wardrobes of the sacristy contain splendid vestments, some of which have been worn by bishops, cardinals, and at least one pope. Among them are copes of various colours and material, gorgeous reds embroidered with gold, to be worn on the feasts of martyrs; purples for the Lenten season; white for the feasts of our Lord and the Madonna; and

### *Pistoja.*

green, the prevailing colour of nature, for every day in the year. Among them may be mentioned one of green satin, embroidered in gold, and bearing a coat of arms; another of white satin, enriched with gold and colours; one of cloth of silver, embroidered with gold, and a bishop's arms; a superb red, stiff with gold embroidery, and having the arms of a cardinal; another with the Rospigliosi arms on cloth of gold, the gift of Pope Clement IX.; also a cotta, which was worn by the same pope, trimmed with exquisite Flemish lace, of which it is said, nothing finer of the sort could be found, even in Rome.

Lacking as the Duomo may be in interest for the student of art, it certainly is rich in history and memories, and its fine Della Robbias, its font, its tombs, the Madonna in the Capella Sacramento, and its famous silver altar, to say nothing of its "Sacrestia de' Belli Arredi," alone, repay a visit to Pistoja.

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### **CAMPANILE.**

**T**HE Torre del Podestà, or Campanile, belongs to the thirteenth century, according to the inscription MCC. on its base, and was a part of the old municipal buildings, presumably a watch tower. It is of the simplest form, but most commanding, and well worthy of its dignified position overlooking the city, hill, and plain. In 1301, the rugged old tower was adapted to its new honour

### *The Campanile.*

as Campanile, by Giovanni Pisano, or, as some contend, by Fra Guglielmo da Pisa, a worthy pupil of Niccolò Pisano, and already the author of the beautiful pulpit in San Giovanni Evangelista Fuorcivitas.

Whoever designed it, the old watch tower lends itself admirably to its office, and rises majestically from pavement to top, 215 feet in mid-air, visible from all the country round. The original foundation of the tower is thought to be several feet below the present pavement, judging from the position of a very old iron ring on its western face. Some ancient coats of arms of the Captains of the People are sculptured on the sides. A modern clock, set into one side, sadly mars its otherwise noble appearance. The upper portion, added in 1301, is a good example of Tuscan-Gothic architecture in its best period. It consists of three orders of columns, and arches in black and white marble, and two ranges or orders of battlements of the bifurcated or "swallow-tail" type indicative of Ghibelline ascendancy. The very top, or belfry, is supported by marble columns. The tower is now undergoing repairs. Near the Campanile, against the northern wall of the Duomo, the Commune built, in 1334, "The noble Loggia della Montata, by the advice of Messer Cino." It was demolished in 1772, but traces of its elegant capitals may still be seen on the north wall of the church.\*

From the top of the Campanile, a magnificent view is obtained of the exact situation of the city and all the surrounding country.

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\* Mons. Can. G. Beani. "La Cattedrale Pistoiese."



## ANCIENT PALACE OF THE BISHOPS.

NEXT to the Duomo, and connected with it, is the old Episcopal Palace (Pl. 2; C, 2, 3), abandoned since 1787. The present plain, common-place building, with its ugly square windows, retains little or nothing of its former appearance; only a few shields and armorial bearings suggest its ancient state and the character of its masters. Once there was a grand entrance and stairway, leading to sumptuous apartments and the balcony which overlooked the Piazza; the palace was thronged with noble visitors, attending clergy, vassals and armed retainers; for our bishop in those days was not only the spiritual head of an extensive diocese, but a powerful feudal lord, a prince bishop, who included among his dependencies, in the twelfth century, no less than fifteen castles and lands, over which he had entire feudal and judicial power.\* He summoned vassals to his Courts of Justice, and the Bishop's Prisons, which occupied the basement of this palace, were more feared than those of the Commune. In 1559 the prison was renovated and suitably furnished as a depository for the archives of the Bishopric. Many celebrated personages have been royally entertained under the old roof. The "great Countess" Matilda came to consult her friend and counsellor, Bishop

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\* A good account of the relations between the Commune of Pistoja and the Bishopric in the twelfth and thirteenth centuries is given by A. S. Barbi, in "Buletino Storico Pistoiese." Anno I., Fasc. 3, page 81.

### *Modern Episcopal Palace.*

Pietro, of the powerful family of the Conti Guidi ; and the same bishop, in 1094, received a visit from Pope Urban II. The palace was also the residence of Bishop Atto, who entertained Pope Innocent II. in 1134. Within its walls was included the most ancient public chapel of St. Nicholas. In 1181 Bishop Rainaldo de' Conti Guidi received Emperor Frederick I., Barbarossa. Bishop Andrea Franchi enlarged the palace during the fourteenth century, and adorned it with pictures illustrating sacred history. In 1435 Bishop Donato de' Medici received here Pope Eugenius IV., and later, John Palaeologos, Emperor of the East, spent a month in residence with the bishop. Despite its fallen estate, it is pleasant to retain the old palace in its proper place beside the Duomo, and we cannot be too grateful to those who have prevented its destruction or mutilation.

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### **MODERN EPISCOPAL PALACE.**

**T**HE **New Bishop's Palace**, on Via Puccini, is a very handsome residence, built by Bishop Scipione de' Ricci, in 1787, from designs by Stefano Ciardi. It has a noble entrance and stairway leading to spacious and elegant apartments above. Bishop Ricci, having antagonised his people, was driven from the diocese, and never occupied the new palace. His successor, Bishop Falchi, was visited here by General Napoleon Bonaparte in 1796 ; he also entertained Pope Pius VII., who was on his

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way to crown Bonaparte as Emperor in 1804, and again, in 1815, when the same pope was returning from exile.

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### THE BAPTISTERY.

A PROUD and patriotic Pistoiese has said, "the Cathedral and St. John Baptist in the Piazza, are two mirrors and the two eyes of our city and the honour of our Commune." The octagonal **Baptistery**, or *Round Church of St. John* (Pl. 3; C, 2), is directly opposite the Duomo, and is approached by several steps, which, perhaps, give it a disproportionate height, but it must be remembered that the upper part of the exterior was never entirely finished, and had the second balustrade with its ornaments been added, as designed, the effect might have gained in harmony.

But having whispered a single word of criticism, let us first study the church from the opposite side of the Piazza, remembering that it belongs to the middle of the 14th century, 1330-1359, that it was designed and partly built by Andrea Pisano, and completed by Messer Cellino di Nese with conscientious adherence to Andrea's plans.

It was built on the site of an ancient church dedicated to the Madonna, and called *S. Maria del Corte*, because of its proximity to the Bishop's palace and the Palazzo Pretorio. The fund for building was obtained largely from a direct tax imposed by the Commune for the purpose, hence the Arms of the City carved over the principal

### *The Baptistry.*

door. The architecture is Italian-Gothic, and consists of a severely plain octagonal structure of alternate layers of Carrara marble and the *verde* of Prato, its walls pierced by four high narrow windows, but richly adorned with arcades, inlaid marbles, pinnacles and elaborate portals. The white marble arcade, surmounting the second simple string course, is a succession of beautiful foliated, pointed arches and finials, supported on slender columns, having finely sculptured capitals. Above the arcade is a platform, or *ringhiera*, enclosed by a balustrade of graceful colonettes, at every angle of which rises an elegant and richly decorated Gothic pinnacle, surmounted by a statue. On the corresponding angles of the cornice, from which rises the octagonal roof, are double pinnacles even more elaborate and beautiful in design.\* The roof is fitly crowned by a graceful lantern in the shape of a small octagonal temple, resting on Gothic arches and columns. Over the round-arched main door appears a Gothic gable with supporting finials and a circular window. Much more beautiful is the little external pulpit formed of one cusped, pointed arch. The tympanum of the door is finely inlaid with white marble and serpentine, as a background to the sculptured figures of the **Madonna and Child** (referring to the ancient church dedicated to her), between those of St. John the Baptist and St. Peter. The Madonna is evidently by the hand of a superior artist, but his name is not certainly

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\* One of the pinnacles, which was thrown down during a storm, is preserved in the Museum at the Church of San Francesco, and is well worth studying.

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known. Below, serving as a base to the tympanum, are four small sculptured reliefs, alternating with the keys of the church, the chequers of the city, and a foliated bracket; three of the reliefs illustrate scenes from the life of St. John, the fourth represents the translation of St. Atto's body to the old church of S. Maria del Corte in 1337. Though these sculptures are small there is considerable movement and expression in many of the figures, especially in that of **Salome** dancing before Herod, and in the group of musicians. Below are finely carved brackets and cornice and a band of inlaid marbles; the **capitals** of columns and pilasters are a wilderness of beautiful sculptured leaves, vines and dancing or sporting cherubs. It was the day of beautiful portals, and this church is rich in three very fine doors, and the ornamental form of a fourth; over the one on the south side is carved a vase with flowers, said to be the sign manual of Andrea Pisano's work.

**Interior.**—*If closed, send for the sacristan.*

The church within retains the mystic octagonal form pertaining to the rite of baptism, but contains little to relieve the general atmosphere of bareness and severity, except two small marble tabernacles, under the windows, one containing a good wood carving of 1361, representing an angel holding the severed head of St. John the Baptist, the other a statue of the Madonna and Child by Pietro Gavazzi of Pistoja, 1851. The principal object of interest is the baptismal font of the very early square form, surrounded by panels of carved marble and inlaid work, and which belonged originally, according to Mons. Can. G. Beani, \* to

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\* G. Beani "La Cattedrale Pistojese," p. 17.





*Albani, MONUMENT OF FILIPPI LAZZERI, Antonio Rossellino. San Domenico, P. 68.*



*Alinari.*

*P. 68.*

MADONNA AND CHILD.  
*Fra Bartolommeo, San Domenico.*

*Palazzo Pretorio.*

the old pulpit of the Duomo, made by Guido da Como in 1199. Other writers think differently; at all events, though the font has suffered many changes, its form is certainly very early, having the four small basins, much like the ancient one in the Baptistery at Florence, mentioned by Dante in the following lines:—

I saw upon the sides and on the bottom  
The livid stone with perforations filled.

INF. CANTO XIX.

The old font in Florence has long since disappeared, but that of S. Giovanni di Rotondo, in Pistoja, remains to illustrate the poet's lines. The statue of St. John, rising from the centre of the font, is by Andrea Vaccà.

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**PALAZZO PRETORIO.**

FROM the Baptistery we may pass directly to the Palazzo Pretorio (Pl. 4; C, 2), but it would be better to first make a *giro* of the Piazza, and regard this fine old building from every point of view.

It was built in the 14th century, and is now the seat of Civil and the Penal Courts, but formerly was the residence and court of the Podestà, who governed Pistoja as early as the 11th century. This important magistrate at first had no official residence of his own, but occupied either private palaces, or shared the Palazzo Commune, which



*Pistoja.*

afforded scant room for the offices of both departments of administration. In 1367 the worthy Ancients of the city determined to build a fitting palace for their chief magistrate, and gave the commission to Magister Cellini di Nese, for which the world ever since has been grateful, for the architect created a noble example of Italian-Gothic, adapted to civil and domestic purposes.

The proportions of this ancient palace-fortress were much finer originally as Cellini designed them, having but one row of pointed windows, the only ornament of an exterior, which, in frank simplicity, almost rivalled the Antinori palace in Florence.

In 1839-1846 it was found necessary to build another storey, which, though conscientiously retaining the Italian-Gothic style, robs the structure somewhat of its former fine proportions, though it remains a successful example of 15th century domestic architecture. Over the doors and windows are sculptured coats-of-arms, belonging to various Podestàs, Captains of the People, and other dignitaries, also trophies and memorials of ancient battles. The *Cortile* is most interesting as a study of emblazoned arms, escutcheons and devices of the different mayors and other magistrates; also the armorial bearings of the twenty-two Communes, which constituted the Compartimento Pistoiese, in 1848; here are also painted the old gonfalons, or war banners, of the four quarters of the city.

The pavement must have been considerably lower in the old days, which would have given even greater dignity to the lofty, vaulted roof, supported on semi-circular arches, which rest on

*Palazzo Pretorio.*

massive stone piers. It is well lighted from the open court and all parts, walls, arches, spandrels, and pillars can be seen covered with emblems and arms in colour, sculpture, and terra-cotta reliefs from the della Robbia atelier.

A fine stone stairway leads to the court-rooms and offices above; near the entrance is a very



THE CORTILE.

ancient judgment seat, behind a huge table of stone, renewed in 1507, from which the sentences of the Court of the Podestà were pronounced.

On the wall behind, and above the seats of the judges, are the following verses :—

*Hic locus odit, amat, punit, conservat honorat,  
Nequitiam, leges, crimina, jura, probos.*

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Above these lines is a fresco, representing the Saviour and incredulous Thomas; a solemn warning, says the chronicler, "to the judges never to pronounce sentence without certain evidence of the truth."

The upper floors are devoted to offices and court-rooms, and contain nothing of particular interest to the visitor.

**Office of the Podestà.**—In 1207 a change was made in the government (of Florence), the most important of which was the election of a foreigner as chief magistrate under the title of *podestà*. "There seem to have been officials bearing that title before this time, but their duties were comparatively insignificant and they were probably nominees of the Emperor. The *podestà* held office for one year and the same individual was rarely re-elected. The chief administration of civic, criminal and military affairs was placed in the hands of the *podestà*, and the office became one of great dignity. . . . In 1251 a new officer was appointed, who was called *capitano del popolo*. As his title indicates, he was the chief of the popular party and was evidently intended as a counterpoise to the *podestà*. He was placed at the head of the recently-organized militia, and the exercise of certain judicial functions was entrusted to him. Like the *podestà* he was to be a foreigner and held office for one year. The *podestà*, however, remained the chief official representative of the Republic in its foreign affairs. He was commander of the regular troops, and he retained his judicial authority, except in cases of assaults by the nobles on the people, which were decided in the court of the *capitano*

*Palazzo del Commune.*

*del popolo.* In order that the dignity of his office might not be impaired by the appointment of the *capitano*, it was resolved to give him an official residence. *Podestà* and *capitano del popolo* had each a General and Special Council over which they presided, but differently constituted, for the *grandi* were admitted to the councils of the former, while those of the latter were composed only of the *popolani*. The *Anziani* seem to have had some of the attributes of the Consuls of former days, but how far they controlled the *podestà* or *capitano del popolo* is not known. The office of *podestà* was abolished in 1499.\*

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**PALAZZO DEL COMMUNE.**

THE Municipio or Palazzo del Commune stands (Pl. 5; C, 2) on the north-west side of the Piazza del Duomo, near the Campanile and Cathedral, with the latter of which it is connected by an arch over the narrow street, Ripa del Sale. It is a fine example of Italian-Gothic architecture, and was built, according to Burckhardt, by Ser Memmo da Siena, but this opinion lacks confirmation. It is a gray, weather-beaten, massive pile, only relieved by its loggia of slightly pointed arches, and may be taken as a symbol of civic strength and power, peacefully united with its old-time rival, the Bishopric, represented by the Duomo and Episcopal palace.

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\* "Florence, Her History and Art to the Fall of the Republic," by Francis A. Hyett, B.A., Trinity Hall, Cambridge.



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It was built on the site of the houses of several noble families, among which was the one in which Cino de' Sinibuldi was born; it was begun in 1295, during the administration of *Podestà Giano della Bella*, and enlarged by removing other houses in 1339; in the fourteenth century it was occupied by the Ancients and other magistrates of the city, and over the loggia was the spacious General Council chamber. The façade is broken only by the fine portico and two rows of pointed, mullioned windows, the lower ones having two divisions, the upper ones with three, after the manner of the Sienese buildings. Over the arches are various coats of arms, the lily of Florence and cross of the Guelfic party, the chequers of the Commune, and a shield powdered with lilies, given by Charles of Anjou to Pistoja in acknowledgment of assistance rendered him in the battle of Benevento, 1295. Over the central window are the Medici arms, crested with the tiara, in honour of Pope Leo X., 1513; the other two are memorials of Pope Clement VII. (Medici). The *Cavalcavia*, or passage, uniting the Palazzo to the Duomo, was made for the convenience of the magistrates that they might pass through to attend Mass. The head of black marble, near the central window, is said to represent that of the traitor Filippo Tedici, who sold Pistoja to Castruccio Castracani in 1322. Although Tedici was not executed, several of these gruesome reminders of his perfidy were hung in various parts of the city. Near the head are three keys, which belonged to the prisons, placed here in memory of Bishop Franchi's intercession in behalf of prisoners in 1399. In the various apartments are several

*Palazzo del Comune.*

interesting old frescoes,\* and a few paintings not of great artistic value, but of local historic interest; among them are three by artists born in Pistoja; an *Adoration* in Peruginesque manner by Giovanni Battista Volponi, called "Scalabrino"†; a *Madonna* enthroned, by Benardo d'Antonio del Signoraccio; *Madonna and Saints*, by Fra Paolino, pupil of Fra Bartolommeo. In one room we also find a *Madonna and Child* of the school of Mino da Fiesole.‡ In the grand salon is a fine example of Pistojesse wood-carving, in the **Residenza**, or long seat of nutwood, covered with designs of foliage, heads, griffins and geometric patterns, the work of Giovanni Mati and his son Bartolommeo. Over the seat is an old fresco of an enthroned *Madonna*, and on the opposite wall an adaptation of the arms of Pistoja in marble, 1493; two boyish angel figures uphold the chequered shield, enclosed by two young trees bent to form a frame. The work has been variously assigned to Verrocchio, Lorenzo di Credi, and even to the great Leonardo, but its author is unknown. Among curious historical objects is a *tabella* which condemned criminals carried and kissed, as they proceeded to punishment. The *tabella* is a panel of wood with a handle; on one side of the panel is painted a Crucifixion, with the *Madonna*, S. Giovanni, the martyrdom of S. Lorenzo, and a kneeling saint; on the other side are pictured seven judicial crucifixions, and at the base a scene of decapitation and flaying. By far the greatest treasure of

\* A. Chiti. "Buletino Storico Pistoiese." Anno IV., F. 1.

† Peleo Bacci. "Buletino Storico Pistoiese." Anno V., F. 4.

‡ O. H. Giglioli. "Pistoia, 1904."

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this historic building is its collection of **Archives**, consisting of files, documents, and provisions, some dating from the eleventh century. They are preserved in eight rooms, alas, not fireproof, and divided into the following sections:—

- I. Miscellaneous, containing judicial, civil and criminal Acts; Records of the Court of Appeal, of the Magistrates, Ducal Chamber, and various Provisions, Taxes, etc., etc.
- II. Archives of the *Pia Casa di Sapienza*.
- III. Archives of the *Opera della Madonna dell' Umiltà*.
- IV. Archives of the suppressed *Opera di S. Jacopo*.
- V. Archives of the suppressed *Opera dei SS. Giovanni and Zeno*.
- VI. Archives of the suppressed *Consiglio del Popolo*.
- VII. Archives of the Deputation of Roads and Streams.
- VIII. Diplomatic Archives.
- IX. *Tesoretto* and various documents.

The collection of diplomatic documents consists mainly of the manuscripts that have come from the Badia a Taona and S. Michele in Forcole.

The following are of especial importance:—

1014. September 12th. An original diploma of the Emperor Henry II. in favour of the Badia a Taona.
1086. December. A donation of Piero, Bishop of Pistoja, to S. Michele in Forcole.
1098. August 9th. A diploma of Countess Matilda to the Badia a Taona. (with autograph.)

*Palazzo del Comune.*

1104. January 14th. A donation of Countess Matilda to the Badia a Taona. (with autograph.)

1158. November 11th. A diploma of Frederick I. to the Badia of Forcole.

Among the codices, which compose the collection of the "Provisions," one notes:—

1255. *Liber confinium districtus Pistoi.* (p. 43 of cod. xl.)

1284. *Breve et ordinamenta Populi Pist.* (sec. xiii.)

The *Liber census*, a very rich cartulary compiled by the ancient chancellors of the Comune. Among the various documents one notes especially the following:—

1267. May 4th. The oath of allegiance to Charles I. of Anjou. (p. 189.)

In 1777 the Grand-Duke, Peter Leopold bestowed the estates and archives of the *Opera di S. Jacopo* on the Comune of Pistoja. These archives contain a valuable collection of documents, many of them relating to art matters, and they are also rich in records of Dante. Special mention may be made of the following:—

A book of the thirteenth century of the *Company of the Madonna delle Porrine*; with the story of a theft committed by Vanni Fucci.

1295. February 12th. Condemnation of Vanni Fucci and accomplices in the time of the Podestà Mainello degli Scali. (Cod. iv., p. 20.)

1293. October 31st. Condemnation of Focaccia Cancellieri and others in the time of the Podestà Bonifacio Lupi. (Cod. i., p. 119.)

1283. January—June. The condemnations of the Podestà Venedico Caccianemici. (Cod. ii., p. 223.)



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1294. January—June. Fragments of the condemnation of the Podestà Gian della Bella.

Among the documents relating to artistic matters are the following :—

1459. October 26th. A sepulchral monument to the jurist, Filippo Lazzari in S. Domenico.

An altar-piece of Andrea del Verrocchio for the chapel of Donato de' Medici in the Duomo. (Provisions, Cod. lxviii., p. 111.)

1505. August 26th and 28th. Payments to Andrea della Robbia for the pediment of the Duomo. (*Op. di SS. Giovanni e Zeno*, Cod. xxii., p. 62-63.)

There is preserved an inventory of the debts and assets of Cino da Pistoja, the illustrious jurist, the lyric-poet, and the beloved friend of Dante. The documents that are noteworthy are the following :

1319. September 22nd. Cino da Pistoja deputed by his Commune to take possession of Torri. (*Op. di S. Jacopo*, Cod. xxx., p. 70.)

1332. May 24th. Cino da Pistoja as an arbitrator for his Commune. (Provisions, Cod. cxii.)

To the collection of the Opera di S. Jacopo belong also fragments of the *Chronicon Univers*, the work of the humanist Sozomeno. (File 3, fifteenth century.)

Sozomeno's letters of February and April, 1440, and the inventory of Sozomeno's library, made the 30th October, 1460. (File 3, fifteenth century.)

## SANTA MARIA CAVALIERA.

WE may complete our *giro* of the Piazza del Duomo by noticing on the corner opposite Palazzo del Commune, part of the apse end of the old church called **S. Maria Maggiore, or Cavaliera** (Pl. 6; C, 2), which was among the very earliest churches built within the first circle of walls; its exact age is not known, as it is evidently older than any existing records which mention it. Dondori goes so far as to think it may have been the first cathedral, but other writers find no reason for accepting his theory. Its name, *S. Maria Cavaliera*, refers to its situation on the very crest or saddle of the hill.

The eighteenth century Palazzo Guidi, on the N.W. side of the Square, was built in part on the site of the old residence of the Syndic, and that of the Operai, or Guild of S. Jacopo.

Now, let us leave the Cathedral Square at its southern corner, taking a narrow street next but one to the Baptistery, called Via di Stracceria (rags), so called perhaps because clothing of all sizes, colours and conditions, hung from windows and all other "coigns of vantage." In this street in olden times stood the fine public palace of the **Capitano del Popolo**, as two large pointed windows and bits of good thirteenth century work still testify. The street opens into an irregular square, called the *Piazza della Sala*. The Lombard word *Sala* signified palace or principal court, referring probably to the two neighbouring palaces of the Podestà and Capitano del Popolo; the word also

### *Pistoja.*

meant an enclosed space used for games and public *festas* of all sorts ; for instance we read that Filippo Tedici celebrated his daughter Dialta's marriage to Castruccio Castracani in 1325, with great pomp in this square, and we may imagine that many scenes of gayety were enacted here in the old days when the people almost lived out of doors. As early as 1452 the whole square was well paved, and furnished with a well, the same one we see to-day. Here the **Mercato**, or market of vegetables, grains, and other kinds of food, is held every Wednesday and Saturday.

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### **SAN GIOVANNI BATTISTA.**

**T**HE Renaissance church of St. John the Baptist (Pl. B. 3.) was also built by Vitoni, 1494-1513, and is small and plain but of pleasing proportions. It contains a painting, the **Virgin Enthroned**, by Fra Paolino (the figure of St. Anthony is by the priest, Luca Querci) also a good door in the choir.



*Alinari.*

SAN GIOVANNI EVANGELISTA FUORCIVITAS.

*P. 60.*



*Alinari.*

ARCHITRAVE.  
San Giovanni Fuorcivitas.

*P. 63.*



Albani.

P. 63.

HOLY WATER STOUP,  
*Giovanni Pisano.*  
San Giovanni Fuorcivitas.



Alinari.

P. 64.

PULPIT,  
*Fra Guglielmo da Pisa.*  
San Giovanni Fuorcivitas.

## SAN GIOVANNI EVANGELISTA.

LEAVING the Mercato, we may slip through the short street, Via del Caccia, and come out on Via Cavour, directly opposite the Church of **S. Giovanni Evangelista**, called *Fuorcivitas*, because it was built outside the first walls of the city. (Pl. 27 ; B, C, 3). The earliest church was probably erected in the eighth century; the present one was built by Gruamons or Gruamonte, about 1162, in the Lombard manner, and presents a very striking appearance, not only by its marked and uniform courses of the dark, bronze-green stone of Prato, alternated with stripes of white marble, but by the unusual length of its northern wall stretching along the street. The first impression one receives may be described in Maurice Hewlett's rather fantastic phrases: "San Giovanni Fuorcivitas, what a rock-hewn church it is! A rigid oblong, dark as twilight, running with the street, without belfry or window or façade. Three tiers of shallow arches on spiral columns, never a window to be seen, and the whole of solemn black marble narrowly striped with white. Is there such a beast as a black tiger—a tiger where the tawny and black change places? San Giovanni is modelled after that fashion."\* Indeed the doors of the church are so seldom open, its windows so few and small, its walls so massive and austere,

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\* Maurice Hewlett: "Earthwork Out of Tuscany."

*Pistoja.*

that the whole structure has the air of a fortress. The west end of the church, which should be the façade, has evidently been partially covered by another structure, as a portion of an arch in the corner pilaster would indicate;\* directly opposite the west door was formerly the Oratorio of S. Anthony, Abbot, like the church, of striped *verde* and white marble, which was built in 1333 by the Fioravanti family, and their shield is still over the door. It was restored in 1874, and now devoted to private use. Returning to the front of the church, notice that it is of Lombard or Romanesque architecture, consisting of three orders of round arches, the lower one resting on pilasters with carved capitals, the other two supported by rather thick columns, with early capitals. The simple cornice and string courses are enriched by inlaid work. "It is extremely interesting, as showing a perfect specimen of the practicable Lombard gallery, or outer ambulatory which, in two orders, here surround the church. The building is entirely crusted with black and white marble, mostly in alternate lines, but in some places inlaid in chequers. This fashion, which began in this very city of Pistoja, has an historical significance, and was introduced as a symbol of peace between the factions of the Bianchi and Neri, which so long harassed Pistoja."† Note the particularly savage emblematical beasts supporting the tympanum of the door, also the capitals of the pilasters, where, among the

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\* Repetti, in his "Dictionary of Tuscany," mentions the arches of a closed portico at the west end; but does not make it clear that the portico was ever finished.

† Leader Scott, "Cathedral Builders," pp. 234-36. London, 1899.

*San Giovanni Evangelista.*

foliage, human heads or masks and heads of bears are introduced, indicating pre-Lombard influence. The curious architrave of the door, by Gruamons, is thought to be earlier than his architrave over the door of S. Andrea. It represents the scene of the Last Supper, but with the unusual and grotesque portrayal of Judas kneeling on the floor on the opposite side of the table from the Saviour, from whom he receives the food into his open mouth, his hands meanwhile holding the table cloth. All the figures are stiff, and lack expression or interest in the event taking place.

**Interior.** *Ring the bell at Via dell' Arancio, No. 306, close by the church.* There is little within the church to suggest its noble exterior. It is bare and uninteresting in its modern appearance, but contains three objects of peculiar interest and beauty, its holy water **Stoup**, Luca della Robbia's **Visitation**, and the **Pulpit**.

The holy water stoup is the work of Giovanni Pisano, and though sadly defaced, is still very beautiful in its proportions and seriousness. Faith, Hope, and Charity, holding respectively a palm branch, a lily, and a flaming cup, their flowing robes falling to the ground, form the supporting pillar, and bear on their crowned heads the octagon basin of graceful shape; around the basin appear the half figures of Justice, Temperance, Prudence, and Fortitude, draped, and wearing veils about their heads. In their classic severity these forms suggest the Sibyls on the same sculptor's pulpit in the church of S. Andrea.

On the south wall is Luca della Robbia's noble



*Pistoja.*

relief of the **Visitation** (*See Frontispiece*). Against an unworthy background, stands the pure, youthful form of the Virgin, bending solicitously forward to raise the aged Elizabeth, who kneels at her feet. Nothing could be more simple, more touchingly beautiful in its realism and profound religious sentiment. It is difficult to believe that our hearts can be so stirred before a work of glazed terra-cotta. "This stately group," writes Miss Cruttwell, "possesses a breadth, gravity, and charm, matched only by Luca's sculptures in marble. The severe beauty of the Virgin's face, the beautiful hands and broad sweep of the draperies, the pure, ivory-like surface of the glaze, all are characteristic of Luca's work at its noblest. . . . The scene has never been more poetically or suggestively treated. The tender foreboding expression of the Virgin, the adoring reverence of the older woman, the sympathy flashing direct from one face to the other, their mutual comprehension and prophetic solemnity, make this one of the most beautiful, if not the grandest representation of the theme."\*

The **Pulpit** is one of four notable ones in Pistoja; the name of its author is not certainly known, but, after fruitless discussions, the critics have decided that, if Niccolò Pisano himself is not the sculptor, it must have been executed by his most gifted disciple, perhaps Fra Guglielmo of Pisa. It certainly suggests Niccolò's pulpit in the Baptistry at Pisa, and even the later and more finished elegance of the one in Siena.† At all

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\* "Luca and Andrea Della Robbia, and their Successors," by Maud Cruttwell, pp. 96-7. London.

† E. Repetti, "Dictionary of Tuscany."



*Allnari.*

ARMS, OSPEDALE DEL CETTO.  
*Della Robbia.*

*P. 80.*



*Alinari.*

LOGGIA, OSPEDALE DEL CEPPO.

*P. 81.*

*San Giovanna Evangelista.*

events, there is little or nothing to substantiate Vasari's opinion that it is the work of a German. The composition, grouping, attitudes, and, above all, the modelling of the faces, are suggestive of classic models and influence. The Virgin might easily represent a Roman matron, the Christ and Apostles "might have stepped from the arch of Titus"; but beyond all this, we are impressed with the deep and sincere religious feeling which must have inspired these scenes. The pulpit is rectangular, of fine proportions, and supported against the wall by consoles, or brackets, formed by the figures of saints; and on the front by two marble columns, resting on the backs of lions, one holding a young bull between his paws, the other a ram; the capital of one pillar is Corinthian, the other "Byzantine Gothic," judging by its form and the introduction of birds among the acanthus leaves. Sculptured forms of saints stand at the angles of the pulpit; on the central plinth is an angel, supported by symbolic beasts, and clasping the Book of Good Tidings; above is a spirited eagle with outspread wings, serving as a lectern; four reliefs adorn the front of the pulpit, *Washing the feet of the disciples*, the *Crucifixion*, *Deposition*, and *Death of the Virgin*; on one end are the *Annunciation* and *Visitation*, on the other, the *Nativity* and *Adoration of the Magi*.\* The finest relief is that of the *Deposition*, but all are remarkable for the composition and varied expression of the figures. The visitor will wish to return to this, after seeing the pulpits of S. Bartolommeo and San Andrea.

On the north wall of the choir is an altar-piece

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\* H. Belle, "Tour du Monde," 1879.

### *Pistoja.*

of the fourteenth century, which recent writers consider the work of Taddeo Gaddi;\* it consists of several compartments, the central one containing a Madonna and Child; others contain an Annunciation, various saints, and other scenes. It is a very interesting picture in spite of its delapidated condition, and furnishes further evidence of the estimation in which Sienese art was held in Pistoja at that time. This picture was in the church until the close of the seventeenth century, at which time the interior was completely remodelled and the painting removed; it remained hidden in the sacristy until 1899, when it was re-instated in its former place.

The Canonry contains a collection of paintings and antiquities which may be visited by application to the custodian.

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### **CHURCH OF S. DOMENICO.**

PROCEEDING from the railway station, through Porta Barriera and along Via Vannucci to Corso Umberto I., the turn to the right leads directly to Piazza S. Domenico in which the Church and Convent (now Conservatorio) of the same name, are situated. (Pl. 29; B, C, 3.)

The large plain structure of dusky red brick is externally of little interest or beauty. There is about it no sign of life or apparent chance of entrance; even Giovanni Cristiani's *Adoration of*

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\* "Bullettino Storico, Pistoiese," Anno. II., F. 1, Anno. IV., F. 1.



*Church of S. Domenico.*

the *Magi*, over the handsome main door, ascribed to Giovanni Pisano, is faded beyond recognition. By ringing at the Conservatory and waiting patiently, a Sister will appear at the north door of the church and obligingly admit the visitor and show him through church and cloisters.

The **interior**, in form of a Latin cross has a very fine open timber **roof**, and impresses one as a very long, clean and unused sanctuary, given up to the altars and tombs which line its walls; its ample space is undivided, having no nave or aisles.

The church was built about 1250 by the Dominicans. In 1303 it was restored by the celebrated Giovanni Pisano, by order of Cardinal Niccolò of Prato. Again, in 1380, Andrea Franchi, then Prior of the Convent, aided by his brother Bartolommeo, had the church extended to its present length, which is about two hundred feet, and the lunette over the door, painted by G. Cristiani; they also established near the church a *Compagnia de' Nobili*, called the Company of *Santa Maria de' Magi*, no longer in existence.\*

The chapels, one on either side of the High Altar, have been added since the sixteenth century, and Tigri asserts that the walls of the church were once covered with painted and sculptured scenes from the Old and New Testaments, some of which have been uncovered, and are of considerable merit and interest.†

The paintings of the fourteen altars are not of

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\* See Document of December 8, 1398, in Archives of *Opera di San Jacopo*.

† "Nuova Guida di Pistoja," del Cav. Prof. G. Tigri p. 53. Edition, 1896.

*Pistoja.*

great interest, and have suffered much from neglect or restoration. Over the 2nd Altar, (Fioravanti) on the right is a *Madonna and Child*, inserted in the 'middle of another picture, which it is claimed was painted by Fra Bartolommeo della Porta, shortly after 1515, on the walls of the convent, and transferred to the church in 1669. The 7th Altar (Melani) contains an *Adoration of the Magi*, by the Pistoiese, Fra Paolino del Signoraccio (1526), who was a pupil and follower of Fra Bartolommeo della Porta. The artist's own portrait appears in this picture, near the frame. A *Crucifixion*, also by Fra Paolino, is over the 14th Altar, (Scarfantoni) and on the right wall of the choir is his *Virgin Enthroned*, with the *Child* and *St. Catherine*, surrounded by other saints.

On the left wall of the choir is a work by Ridolfo del Ghirlandaio, spoiled by the restorer, representing *S. Sebastian*, with *S. Girolamo* and a Jesuit bishop.

Among the many **Tombs** of illustrious families in Pistoja are those by Bernini [Altar 6th] of the Princes Rospigliosi, erected by Pope Clement IX., (Julius Rospigliosi) to the memory of his parents; and by the same sculptor [Altar 10th] are the tombs of two brothers Rospigliosi.

Near Altar 4th (Cellesi) is the fine tomb, sculptor unknown, of Bishop Andrea Franchi, erected by his brother Bartolommeo. The beautiful recumbent figure of the good bishop, in all his vestments, rests beneath a tasteful Gothic canopy "in death's marmoreal sleep." The tomb is of travertine; above, between shields is the Christ in relief, holding the Book, and below on





*Allinari.*

FAÇADE SAN PIERO MAGGIORE.

P. 72.



*Allinari.*

ARCHITRAVE, SAN PIERO MAGGIORE.

P. 73.



*Alinari.*

*P. 76.*

PULPIT  
*Guido da Como, San Bartolommeo.*

*Church of S. Domenico.*

the base are the Virgin and Child, and two Saints, under which is the inscription. By the 3rd Altar, beneath a simple marble arch, lies the effigy of Lorenzo da Ripafratta, so much loved and honoured that the people of Pistoja erected this monument to his memory, and he was called by S. Antonino of Florence, his *dilettissimo padre*. The spare, delicate form is beautifully carved in fine marble, the long, shapely hands folded peacefully on the breast. Over a side door, too high for a good view, we find the academic tomb of Filippo Lazzeri, a celebrated jurist of Pistoja, died 1412, who taught jurisprudence in Florence, Siena and Bologna. The Opera di San Jacopo commissioned Antonio Rossellino to create a fitting monument to the illustrious lawyer, and nobly he fulfilled his task. A fine recumbent figure of Lazzeri, in beretta and gown, lies under an arch, from which two graceful boy angels draw the curtains; below he is represented as teaching, and among his pupils are Æneas Silvius Piccolomini, afterwards Pius II., and Cardinal Niccolò Forteguerri.

This monumental church now is entrusted to the care of the city. The Convent, which was established in the thirteenth century, has been suppressed, but since 1842 Sisters of the Oblate have here assembled children of modest condition and instructed them in the elementary branches. At present there are sixteen Sisters in residence and twenty pupils. There are two cloisters appertaining to the Conservatory, in the first of which Bastian Veronese, 1596, painted twenty-eight lunettes illustrating the life of S. Domenico; in the lunettes of the second cloister,

*Pistoja.*

the life of Mary Magdalen is represented by several artists.

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**CHURCH OF SAN PAOLO.**

**S**AN PAOLO is on Corso Umberto I., corner of Via Can Bianco, in the southern part of the city. (Pl. 30; C. 3).

The date of the first church on this site, then in the Borgo of Porta Gaialdatica, cannot be determined, but the present one was probably built by a Lombard architect in 748. It has suffered many changes, and nearly all the old construction has disappeared. There are evidences that the façade was originally where the choir is now, and that the church has been considerably lengthened. It was rebuilt in 1136 by the influence of Bishop Atto, though the façade was not completed for 200 years. The name of the architect is unknown.

The present façade is of mixed Romanesque-Italian style, inclining toward the Gothic, and built of alternating white stone and serpentine. It has a good example of the external gallery, which here surrounds the church, the arcades of which are semi-ogival in form, and "so finely cusped that they might rival the most delicate Pisan art."\* The arches below the gallery are semi-circular; at the base of the wall, surrounding the front and side, is a range of pointed arches, in each of which is a sarcophagus, "charged with a

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\* H. Belle in "Tour du Monde, 1879."

*Church of San Paolo.*

cross between armorial shields"; these were tombs of ancient families, now extinct; the walls of these shrines were once adorned with frescoes. The central door has been ascribed to Giovanni Pisano, and the skill and richness of the ornaments make this supposition possible; certainly the statue surmounting the fine Gothic pediment over the main door is not unworthy of the gifted sculptor of the Spini Chapel in Pisa, but the figures in the lunette, St. Paul and two angels, must be of later date and by an inferior artist, although the inscription on the plinth reads: "*A.D. 1302. Mag. Jacobus olim Mathei Pistorien.*" Without knowing precisely who may be the author, we must admire the beautiful portal with its varied marbles, fine inlaid work, and sculptured capitals, arches and pinnacles, the richly cusped arcading, and slender columns, all of which render it a good example of Tuscan-Gothic in the thirteenth and fourteenth centuries. The exterior of the church was well restored in 1850.

**The Campanile**, with clock, was once a lofty tower, and occupied early in the fifteenth century by the turbulent Cancellieri against the Panciatichi; it was lowered considerably by the command of Duke Cosimo, who considered it a dangerous neighbour to the fortress, and in 1830 it was reduced to its present form. Its bell was brought from England during the reign of Henry VIII.

**The Interior** was nearly destroyed by fire in 1895, was restored, but contains nothing of interest except a large picture by Fra Paolino of Pistoja, pupil of Fra Bartolommeo;\* it represents the

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\* G. Morelli, "Italian Painters." Vol. I., p. 123.



*Pistoja.*

*Virgin enthroned*, with the SS. Paul, John the Baptist and Dominic, Peter, James, Lawrence, and Anthony. The figure in profile on the right is said to be a portrait of the artist's brother Dominican, Fra Girolamo Savonarola. The predella contains SS. Catherine, Mary Magdalen, and Agnes.

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**CHURCH OF S. PIERO MAGGIORE.**

ON a street and piazza of the same name, stands the old Church of St. Peter. (Pl. 34; C. 3). Children play merrily on its broken steps and fill the air with shouts, but the church looks deserted and forgotten; tufts of grass flaunt from its crumbling walls, and its marbles are moss-grown and broken. There are no certain records to tell us how long it has watched on the little street, leading to the old gate, Porta San Piero, but rudely carved lions and winged griffins on the façade point to early Lombard work, and support the tradition that portions of it at least belong to the eighth century. "The capital of one pilaster has a man-faced lion, whose tail forms an interlaced knot. The other has upstanding volutes of a heavy kind of foliage. Lions lie beneath the spring of the arches, and winged griffins, and other mystic animals, are on brackets along the façade. The capitals and mystic beasts must have belonged to the first Lombardic church, built by Ratpert, son of Guinichisius, in 743, as well as the lower part of the façade, which is certainly of the most ancient

*Church of S. Piero Maggiore.*

*opus gallicum*, of large smooth stones closely fitted."\* The architrave and upper part consisting of an arcade of pilasters and round-headed arches in black and white marble, each arch filled with a recessed lozenge, which also extends along the side of the church, probably belong to Giovanni Buono's restoration in 1263, and are in the old Tuscan-Gothic or Romanesque manner.

Two pilasters of *verde* of Prato support the architrave over the main door; just below the capitals, are bands of inlaid work, on one a dragon, on the other a lion and two geometric figures. The tympanum bears a figure of the Saint rather rudely carved, and below is a border of sculptured leaves and cones. The architrave is by an unknown early sculptor, representing the rather stiff figures of Christ, the Madonna and twelve apostles, neatly disposed in close fitting niches between columns of black marble. The scene represents Christ giving a huge key to St. Peter, next to whom stands the Virgin, her hands uplifted, and a veil on her head; several of the Apostles carry rolls in their hands, and by their gestures call attention to the central group of Christ and St. Peter. Taken all together the façade of S. Piero is one of the most interesting in Pistoja; its fragments of early masonry, its inlaid work, its four good portals, the fine arcade of pilasters, sculptured capitals and enriched arches, its various symbolic beasts, and the ancient architrave; the fine mellow tone of the marble and stone work; finally its air of lonely grandeur, all render it a subject of much attraction and interest. Not so the interior, which

\* Leader Scott (Mrs. Baxter) "Cathedral Builders," page 240. London, 1899.



*Pistoja.*

has been subjected to so many changes, that little or nothing belongs to the thirteenth century building. In 1640 most of its primitive character was ruthlessly swept away, it was reduced to its present form, and supplied with gilded stucco ornaments. There are, however, in the church two pictures of interest, though badly injured, one, the work of a Pistojesse artist. At the High Altar is the **Virgin Enthroned**, under a baldacchino, surrounded by SS. George, Peter, Paul and John the Baptist; the figure of St. George is well modelled, and the light reflected on the armour cleverly managed; it is the work of Gerino da Pistoja, as the inscription on the base of the throne indicates; he was a pupil of Perugino, and the influence of the master is shown in the picture. Another *Virgin enthroned* with SS. Sebastian, Gregory, James and Anthony is by Ridolfo, son of Domenico Ghirlandaio.

The Convent of S. Piero, adjoining the church, was built in 1091, and belonged to the Benedictine Order; a curious ceremony used to be observed, of wedding the new Bishop to the Benedictine Abbess by a symbolical rite. This custom was abolished in 1575, by Pope Gregory XIII., and in 1811 the convent was suppressed by Napoleon. Very old documents testify that the beneficent Countess Matilda, who greatly enriched the churches of Pistoja, had (1098) a villa called *Cigliere della Contessa Matilda* situated by the Chapel of S. Piero, then outside the first circle of walls.

## S. BARTOLOMMEO IN PANTANO.

FROM the Piazza del Duomo, walk down the old street of Ripa del Sale, cross the Via Paccini into Via S. Bartolommeo, which leads directly to the little Piazza of the same name, where the church is situated. (Pl. 8; C, 2), *Ring at the door on the right; fee expected.*

From ancient documents we learn that the church and monastery of S. Bartolommeo were founded about 722, and endowed in 767 by Gaidoaldo, the physician of the Lombard King Desiderius. The present church of Lombard or Romanesque architecture, was built by Rodolfinus in 1167, according to an inscription under the architrave of the central door. The lower part of the façade "is a masterpiece of Lombard work.\* It has the usual three-round arched doors, whose pilasters and architraves are rich with interlaced scrolls and foliage, and whose richly carved arches rest on lions more or less fiercely dominating other animals as emblems of Divine strength which is able to overcome sin. Whether all the animal sculptures on this church are due to the twelfth century builder, or whether some are remains of the first edifice of 767, I cannot say. The architraves are certainly of a later date."† Some writers hold that the old bell tower and at least one capital in the nave belong

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\* Leader Scott, "Cathedral Builders," page 232.

† O. H. Giglioli, Pistoia. Nelle sue Opere d'Arte, page 3.

*Pistoja.*

to the primitive building. The upper border of the architrave and capitals of the pilasters are effectively carved with alternating acanthus leaves and the palm, a motive peculiar to that epoch. The architrave bears a sculptured relief portraying Christ sending forth the Apostles on their missions; they wear tunic and cloak, St. Peter carries the keys, the others have books or rolls in their hands; at either end of the architrave is an angel, one of which is in the act of blessing; though the figures are stiff and flat and the faces much alike, there is an evident attempt to produce motion and variety, which indicates considerable advance in representing the human form.

The **Interior** has been greatly injured by changes made in 1630 and the restoration of 1872, and little of the twelfth century church remains, except the wooden roof of the nave and the fine pillars with their curiously carved capitals, especially the last one in the south aisle, which bears grotesque forms in the old Lombard manner; some of the others are beautifully sculptured, repeating the motive of acanthus and palm noticed on the façade. Fortunately, the beautiful marble **Pulpit**, the work of Guido da Como in 1250, escaped the scourge of restoration and is left us intact. It was formerly an organ loft, is of rectangular form and adorned with sculptured reliefs illustrating the life of Christ; it is supported by three marble columns, one of which rests on the back of a lioness, another on a lion contending with a dragon, which seizes the lion's lip, symbolizing the struggle between good and evil; the middle column rests on the stooping figure of a man, supposed to represent the artist, Guido da Como. Of the eight reliefs on the pulpit,



*Alinari.*

DETAIL OF PULPIT.  
*Guido da Como, San Bartolommeo.*

*P. 77.*



*Alinari.*

*P. 78.*

PULPIT.  
Church of San Michele, Groppoli.



two, the *Annunciation* and *Adoration of the Magi* are on the end; the *Nativity*, *Presentation in the Temple*, *Incredulity of Thomas*, *Christ Appearing to the Disciples*, *Christ as a Pilgrim* and *Christ in Limbo* are on the face of the pulpit; at one angle (cornu evangeli) is a stately figure holding the Book, supported by grotesque animal forms, symbolical of the four Evangelists; over this group an eagle with outspread wings serves as a lectern, and under the group is a bestial head or masque of Evil; on the other corner appear the three sacred writers.

To realise the advance made in sculpture within sixty years, we may compare this pulpit of 1250 with a similar one in S. Michael's Church, at Groppoli, two or three miles from Pistoja, a work of 1193, and the oldest pulpit in Tuscany. The drive into pleasant country roads, through tangled and little-used paths, is well worth doing for its own sake. The deserted old church will be opened by the kindly occupants of the near lodge or farm-house, who wonder, perhaps, but are always respectful. Amid the litter of tawdry furnishings and broken pavement, stands on one side the curious old stone figure of S. Michael, favourite saint of the Lombards, and opposite, the **Pulpit** of 1193; it is square in shape, one end, supported by a single column, reaches to the pavement; the other has two columns resting on the backs of lions, and the capitals formed of the carved heads of animals; the front bears two reliefs, the *Nativity* and the *Flight into Egypt*. The work is crude, irregular, and careless, but the figures are full of motion and feeling, and unconsciously one becomes impressed with the vitality and earnestness of

*Pistoja.*

the sculptor, the man of a far away past who has inspired the rude faces with so much of his own feeling and faith. "But how different all this from the pulpit in S. Bartolommeo only sixty years later!" exclaims a French writer.\* At Groppoli we have false proportions, unformed hands and feet, and slightly bizarre faces, but we are conscious that the artist was himself duly impressed by his subject, and that he has put into his realistic interpretation of it a profound religious mysticism. The Virgin is truly and soundly sleeping as a woman who takes her rest; while Joseph, his face turned to the wall, seems lost in prayer or meditation. The Divine Child on a mattress, turned up at the ends, rests beside the mother, and an angel approaches Him, bearing a vase of incense. It would be impossible to mistake the nature of the subject; the presence of the angel and the attitude of Joseph indicate that no ordinary event is taking place, but that the Christ has been born in Bethlehem. "In the *Nativity* on the S. Bartolommeo pulpit, on the other hand, we find an advanced and purer art, the faces are regular, and the folds of drapery are arranged with all the harmony of antique sculpture; we might say that these reliefs were once the base of a pagan tomb. The woman reclining there, is she not a Roman matron posed on her sarcophagus? St. Joseph wrapped in his Roman mantle, Christian only as to his Byzantine head, seems to have no interest or responsibility for the Mother and Child. As for the Babe, upon whom all interest should centre, He is relegated

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\* H. Belle, in "Tour du Monde," Vol. 38, 1879.



*S. Bartolommeo in Pantano.*

to the top of the stable roof near an angel, who also turns his attention to the public as a supernumerary in the pantomime. The sculptor must have known classic work; and evidently charm of form, balance in grouping, and naturalism are more to him than reverence for truth or sympathy with tradition. From an artistic standpoint the pulpit of Guido da Como marks an immense progress; his outlines of the figures are sweeping and light, in striking contrast to the heaviness of those at Groppoli. His marble columns are graceful, and finished with capitals beautifully undercut; the scenes, if they fail to impress the heart, fully satisfy the eye by their arrangement and directness; the hands are most carefully modelled and finished.

Critics might say the faces often lack in character and individuality, but no one can deny that all the figures, particularly those of the three Evangelists, are remarkable for purity and dignity of outline. The sculptor has inscribed his name on the work, *Guido da Como, 1250*, who must have been a pupil, or at least, one of the early imitators of Niccolò Pisano, and it would appear that he founded a school, and that Fra Guglielmo, of Pisa, who carved the pulpit of S. Michael in Borgo, Pisa, in 1260, was directly inspired by Guido's work. His last work was probably the pulpit of S. Bartolommeo. This is of particular interest, as the immediate precursor of Niccolò Pisano's pulpit in the Baptistery of Pisa, 1260."<sup>\*</sup>

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<sup>\*</sup> Leader Scott, "Cathedral Builders."

## OSPEDALE DEL CEPPO.

THIS Hospital is situated on a Piazza of the same name (Pl. 10; C, 2), and was founded by a Lay Association of citizens, calling themselves the *Poor of Santa Maria del Ceppo*. In a document of 1293, the hospital is called *Cippum pauperum*. Its name is derived from a sprouting dry root, or stump of a tree, alluding to its origin, the tradition concerning which, is told by Canon Beani.

"S. Maria del Ceppo, according to the tradition, was built near the little stream Brana about 1277, by the pious Theodore and his wife Bandinella, who dedicated it to the Assumption, and placed therein a box for alms for the benefit of the sick and poor. This alms-box increased little by little until it became the present hospital. The chiesetta (little church) was incorporated in the large building." \*

This tradition has been perpetuated by the Della Robbias, who have introduced in their celebrated frieze of the loggia, the dry sprouting root as the arms of the hospital.

Other hospitals were united with the Spedale del Ceppo from time to time; it was enlarged and improved, and finally, in 1784, assumed its present form and the added name of R.R. United

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\* Mons. Canon Gaetano Beani, "S. Mario dell' Umiltà." Note, page 20.



*Atinari.*

CORONATION OF THE VIRGIN.  
*Benedetto Buglioni, Ospedale del Ceppo.*

*P. 88*



*Atinari.*

DETAIL OF FRIEZE.  
*G. Della Robbia, Ospedale del Ceppo.*

*P. 82.*



*Allinari.*

SANTA MARIA DELLE GRAZIE.  
*Ventura Vitoni.*

*P. 84.*

*Ospedale del Ceppo.*

Hospitals. It is in charge of the Sisters of S. Giovanni di Dio, who serve in it as nurses. The beautiful **Loggia** was built in 1514 as a memorial to Bishop Andrea Franchi. Date of **Frieze**, 1525.

The Loggia resembles those of San Paolo and the Innocenti in Florence, and has the "same decoration of medallions set between each pillar," but the broad band of brilliant colours, crossing the whole façade, "is without parallel in architecture." The honour of this frieze belongs to Giovanni della Robbia, and is "the last flicker of the expiring genius of the Robbia family," writes Miss Cruttwell, author of the latest conclusions on this subject.

Signor Cavallucci considers this bold and original decoration "the most personal of all Giovanni's works." "It is no simple decoration," he says, "to the already existing architecture, but an integral part of the building itself, a façade of faïence, a triumph of polychromatic architecture."

The scenes on the frieze represent the seven *Temporal Works of Mercy*, performed by the Brothers of the Hospital; between are the figures of the Virtues, *Faith, Hope, Charity, Prudence, and Justice*; below the frieze are medallions of the arms of the city, the hospital, and the Medici; also of the *Annunciation, Visitation, and Assumption* of the Virgin. In the treatment of the various panels, critics find the work of several different hands. In the six Della Robbia *Mercies*, Miss Cruttwell sees the work of two widely differing artists, Giovanni, robust and energetic after the manner of Verrocchio, and another artist, greatly inferior, whom the author regards as Giovanni's *assistant*.



*Pistoja.*

In the first scene of the loggia, *Clothing the Naked*, the group of men, including the monk, exhibits Giovanni's vigour; the women, on the contrary, are poorly modelled. Turning the corner, the first panel on the front, represents *Sheltering the Pilgrims*, and here the entire central group is ascribed to Giovanni. In the next, *Healing of the Sick*, Giovanni seems to have left the central group to the assistant, reserving to himself the two important parts on either side, where the Brothers are ministering to the wounded; it is evident that the figures of the Brothers throughout the entire series of reliefs are portraits carefully studied from life; the physician himself is a fine, thoughtful figure. "The next scene, *Visiting Prisoners*, seems to be entirely by Giovanni, except the two figures on the right. The imprisoned saint, seated on the ground, much resembles the Christ in Verrocchio's group of *Or San Michele*." The *Burying of the Dead*, our critic thinks, is almost wholly the work of the assistant. In the last of the Della Robbia reliefs, the *Feeding of the Hungry*, all, except the group receiving the bread on the right, seems to be the work of Giovanni.

At this point the work was interrupted, perhaps by the death of Giovanni della Robbia, and nothing more was done until 1585, when the seventh and last scene was executed by Filippo Paladini, of Pistoja. It is of painted stucco, not glazed. The large figures of the Virtues, placed between the panels, are supposed to be the work of the "assistant," though the modelling is better than in his smaller figures. The medallions and coats of arms were probably made by the

*Ospedale del Ceppo.*

pupils of the Della Robbias.\* Over the entrance near the loggia on the left, is a beautiful *Coronation of the Virgin*, of careful workmanship, and in the simple colours peculiar to Luca della Robbia, of pale blue background, on which the figures of creamy-white are relieved; about the lunette circle a wreath of winged cherubs; the Virgin, her hands crossed on her breast, leans gracefully toward the Father, a most dignified and serious figure, to receive the crown. This noble work is attributed by many to Benedetto Buglioni,† who had in some way learned the secret of the early Della Robbias.

Whoever may have created this work, and other precious ones we find in Pistoja, we are particularly impressed with the wholesome religiousness that pervades them all, and is radiated from their form, simplicity of composition, and pure, clean colouring. It is this exquisite seriousness that holds us interested before the frieze of the Ospedale del Ceppo, leads us again and again to Buglioni's Coronation, and carries us reverently to Luca's masterpiece, **The Visitation**, in the church of S. Giovanni Evangelista.

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\* There is great diversity of opinion respecting the authorship of certain portions of the frieze. See A. Marquand. "The decoration of the Ceppo Hospital at Pistoja." *Brickbuilder*, Boston, for November, 1902. Melani, A. in "Arte e Storia," February, 1903.

† Sig. Peleo Bacci, *Una "Resurrezione" di Benedetto Buglioni*. *Revista d'Arte*. Anno II., No. 3-4.



**SANTA MARIA DELLE GRAZIE**  
**OR**  
**DEL LETTO.**

LEAVING the Spedale del Ceppo by the Via Ceppo, we come to the Piazza San Lorenzo, where the small Church of S. M. delle Grazie is situated (Pl. 9; C, 2). *Ring at monastery door on the left; fee expected.* It was built about 1484, by Ventura Vitoni, and was the first of his three churches in this his native city. The weatherbeaten façade is of the simplest classic form, consisting of pediment or gable and lintel, finished with a bracketed cornice; the pilasters of the door are carved with Renaissance designs; over the entrance a lunette contains the city arms—the chequered shield supported by bears—under the cornice are three shields, the centre one that of a cardinal. Along the side, high up, are slightly-pointed windows. The church is surmounted by a small, graceful dome.

The **Interior** presents a very pleasing example of Renaissance architecture, and is by far the most successful of Vitoni's churches. Though small, an air of space is secured by the perfect proportions, and the freedom of the graceful pillars which carry the four round arches supporting the small dome or cupoletta. The coffered soffits of the arches, the frieze or cornice introducing winged heads and the scallop shell of S. Jacopo, and the chequers of the city are all successfully managed to produce a complete harmony of motive and proportion.



*Alto.*

ADORATION OF THE MAGI.  
San Andrea.

P. 90.



*Allinari.*

*P. 91.*

PULPIT.  
*Giovanni Pisano, San Andrea.*

*S. Maria delle Grazie.*

The church contains a fine panel by Lorenzo di Credi (1459-1537), who was a friend and pupil of Verrocchio; it represents the **Madonna Enthroned** with the Child. He is blessing the Magdalen, who kneels before Him; SS. Catherine, John the Baptist, and Jerome stand by. There is also an enthroned Madonna, with SS. Jerome, Sebastian, the little S. John and another saint, a late work by Fra Paolino of Pistoja, who was a pupil and imitator of Fra Bartolommeo della Porta. Other paintings by this artist are in S. Domenico and S. Paolo.\*

Two very old pictures, at the end of the church, a *Deposition* and *Madonna with Saints*, have been attributed by some to Duccio da Siena; others considered them of the School of Orcagna.

The traditional *Miraculous Bed* occupies a small chapel at the left, built on the site of the ancient Hospital of S. Donnino, with an altar, over which is the miraculous picture of the Blessed Virgin.

The story of the origin of this church may be read in a Codex on vellum among documents relating to the hospital in the archives of the Commune. "In Pistoja was once the Hospital of S. Donnino for the sick poor. One day in August, 1348, the Virgin suddenly appeared and placed herself in one of the beds, which was witnessed by many reliable persons, for only the pure were able to see her. When she took her departure, a picture of her face was discovered on the wall. This picture has been worshipped ever since that time, and has performed many miracles, of which there is certain proof." †

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\* Morelli, "Italian Painters," Vol. I., p. 123.

† Mons. Can. Beani "S. M. dell' Umiltà." Notes, p. 21.

*Pistoja.*

History relates that in 1438, Bishop Donato de Medici granted to the noble knight, Piero Forteguerri of Pistoja, the privilege of erecting an altar to the miraculous picture in the oratory of the hospital; and in 1469 the Commune decreed that a church dedicated to S. M. delle Grazie, or del Letto should be built on the site of the oratory.

The church is used as a chapel for the Hospital "del Ceppo," and is in charge of an order of nuns occupying the adjoining convent. The wimpled cap worn by the sisters is of an old and extremely pretty pattern, as they will explain, and particularly becoming to the calm, serious faces they surround. One of the sisters will gladly show the visitor some interesting robes, dresses of the Virgin, and other vestments, among which are a fine chasuble and splendid altar frontal of 1611. It is gratifying to note the cleanliness of this and all other Pistoja churches.

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**LIBRARIES.**

**P**ISTOJA is not only rich in her Archives, but contains two Public Libraries, the **Fortiguerri** and **Fabbroniana**, both founded by Cardinals. There are also several valuable private collections.

**R. Liceo and Biblioteca Forteguerri.**—On Piazza della Sapienza. (Pl. 14; C, 2.) (Open daily from 9—2, except during September and October.) The building made in 1533, has a pleasant loggia extending along the front, from which we enter the ground



### *Libraries.*

floor occupied by the **Liceo**, or College. Over the entrance appear the Fortiguerri Arms, and in one of the rooms is the kneeling figure of Cardinal Forteguerri, carved by Lotti, called *Lorenzetto*, which was intended for the monument in the Duomo, but remaining unfinished, it was placed here. The Library is on the upper floors, filling three spacious, well-lighted rooms, and numbers over 25,000 books and MSS. In room I. Jurisprudence, Theology and the Fathers. II. Philosophy, Science, Belles - lettres, Miscellany, Manuscripts, etc., etc. III. History, Ancient and Modern, especially of Tuscany, Biography, Archæology, etc., etc. Much of the collection has been acquired from religious foundations, consequently the library is very rich in theological works. It possesses several rare editions of Dante, Boccaccio, the Iliad, etc., etc., also no less than 500 Codici in MSS. of great value.

**Foundation.** The Public Library of Pistoja, which now bears the name *Biblioteca Forteguerri*, was formerly called *Biblioteca del Collegio Forteguerri*, and originally bore the name of *Libreria della Sapienza*. Its foundation dates from 1473, at the death of Cardinal Niccolò Forteguerri, who left the greater part of his patrimony to the Commune for educational purposes. That same year the Council General of Pistoja decided to devote the revenues of the Cardinal's gift, combined with those accruing from five ancient, suppressed hospices for pilgrims, to a fund for purposes of public instruction and culture; to that end, the Lyceum or College was first established and called *Pia Casa di Sapienza*. As for the Library proper, its nucleus dates from 1458 with the collection of



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Greek and Latin books which Canon Sozomeno left at his death to the Commune. To these were added Cardinal Forteguerri's library, and from time to time other valuable additions have been made, notably in 1852, when Niccolò Puccini willed to the Library no less than 4,633 volumes, and again in 1870, when 9,455 books and 100 MSS. were acquired from suppressed religious foundations.

**Biblioteca Fabbroniiana.** — Via Abbi Pазienza (Pl. 15; B, 2). Supposed to be open every morning, except on festivals. This library was founded by Cardinal Fabbroni, in 1726, and occupies a large apartment over the parish church, which once belonged to the priests of the Oratory of S. Filippo Neri. At the foot of the fine stairway leading to the Library is a marble bust of the beneficent Cardinal when a youth. The collection numbers about 15,000 volumes of varied literature, and is especially rich in ecclesiastical works, those pertaining to the Fathers are very complete. There are fine editions of Greek, Latin, and Italian classics, also the three Polyglot Bibles of Paris, London, and Antwerp. Here also are valuable codices, manuscripts on vellum, and autographs; and Canon Sozomeno's *Chronicle*, first part only, from 1001 to 1294.

The books are carefully arranged in handsome inlaid cases, which are surmounted by a convenient gallery extending around the room, furnishing additional space for book-cases.

## SAN ANDREA.

THIS church is situated on Via S. Andrea (Pl. 18; B. 2). *If closed ring at side door.* Of the three Romanesque churches, S. Giovanni Evangelista, S. Bartolommeo, and S. Andrea, it is difficult to say which is the most interesting; their façades, capitals, and architraves, above all, their respective pulpits, render them peculiarly valuable studies of architecture, sculpture, and history. The earliest church was built about the eighth century, outside the first circle of walls, and, according to Tigri, enjoyed to the end of the eleventh century the honour of being the Baptistry and parish church. The present building belongs to the twelfth century; and an inscription on the architrave of the façade, which has been a bone of contention, indicates that "this work was done by Gruamons, and Adeoatus, his brother," in 1166.\* The fine Tuscan Gothic, or Romanesque façade is of *verde* of Prato and white marble, mellowed to an ivory tint, used in alternating courses, and varied forms of inlaid work, producing a pleasing effect. A gallery of later date crosses the façade; below are five round-headed arches, supported on columns with sculptured capitals; each of the four minor arches contains a *lozenge*, or diamond figure of three recessed mouldings, a form of decoration characteristic of Romanesque architecture. Over the main door is a double arch, the inner one enclosing the lunette,

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\* Leader Scott, "Cathedral Builders," pp. 234-9.

has a foliated border, and finished at either end with two grotesque heads; on the key-stone appears an eagle bearing a serpent, device of the Guelf party; the whole arch rests on two crouching lions, one seizing a dragon, the other overcoming an uncouth human form; all such figures are symbolical, and Lombard in character, an "expression," as Ruskin says, "of the introduction of Christianity into barbaric minds. . . . This whole Lombardic period is not one of Christianity, but *Christianisation*."\* All such emblematic figures are very interesting, and significant of early efforts to portray Scriptural teachings and events. The statue of **S. Andrea** in the lunette, by its finished workmanship, the naturalism of pose and gesture, and flowing drapery, is suggestive of Giovanni Pisano, and affords a striking contrast between his period and that of the sculptor of the grotesque creatures on this most interesting façade.

The architrave, by Gruamons, represents the *Adoration of the Magi*, and, despite its crudity, shows a certain feeling and skill in composition and background; the droll little horses are cleverly drawn, and in the attitudes and flying mantles of their riders express considerable motion. Three distinct actions are represented in the narrow space, the kings approaching, a messenger kneeling before Herod reporting the event, and the presentation of gifts to the Divine Child on His Mother's knees. Joseph leaning on his staff completes the scene.

Under the architrave is the date 1196. On the capitals of the pillars which sustain the architrave still ruder carvings appear, by the hand, it

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\* John Ruskin, "Verona and Other Lectures," pp. 10, 11.

*San Andrea.*

is supposed, of Enrico (?) \* representing on the left the angel and Zacharias, the Visitation, and at the front the Annunciation, where the Virgin is shown with a distaff in her hand, twisting a thread, while Joseph, quite apart, leans upon his saw. The Virgin bears much resemblance, in workmanship and expression, to the conception of the same subject represented on the pulpits of S. Bartolommeo in Pantano, and in S. Michele at Groppoli. She is represented as a woman of the people, of strong individuality, and busies herself with ordinary household employments. There are other reliefs, very much damaged by carelessness in cutting the later doorway. The black human head on the column of main door has been called a portrait of the sculptor Gruamons but is probably another reminder of Tedici's perfidy.

**Interior.**—The church inside is long and narrow, divided into nave and aisles by stone columns, supporting semi-circular arches.

The chapels contain nothing of special interest though over the Altar Melocchi is a fresco representing the Crucifixion with the Maries, which has been attributed to Mariotto Albertinelli.

On the north side of the church is the famous **Pulpit**, by Giovanni Pisano (1298-1301), which, if modelled on his father's great work in the Baptistery of Pisa, still shows a great artistic advance in its design and variety of composition, in expression and feeling, as well as in the finish of the various figures.

The pulpit is hexagonal in shape, and on five panels are carved scenes from the life of Christ,

\* O. H. Giglioli, "Pistoia. Nelle sue Opera d'Arte," p. 21.



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viz. : *The Nativity, Adoration of the Magi, Massacre of the Innocents* (considered the artist's masterpiece), *The Crucifixion* and *Last Judgment*. There are about one hundred and fifty exquisitely carved figures in these five reliefs, expressing almost every form of human emotion, and when we reflect that these figures are only a few inches in height, it seems impossible to account for the movement, force, and expression depicted in the various scenes; note the anguish and despair of the bereft mothers, the ferocity of the murderers, and appealing tender roundness of the children; in the *Crucifixion* what intensity of emotion is depicted in the suffering face of the Saviour, the swooning Mother, sorrow-stricken friends, and the people transfixed with fear and wonder.

In the panels of the *Nativity* and *Last Judgment* we find the influence of his father's later work, notably that in the Orvieto Cathedral; but Giovanni's figures are always in higher relief, and imbued with greater expression and imagination. At the angles of the pulpit are the larger figures of Aaron with the Book of the Law, holding the descent of Christ; Jeremiah lamenting the slaughter of the Innocents; the Angel, Lion and Ox symbolize the Evangelists; in another panel is Isaiah, with other prophets, recording the death of the Saviour; on the last are the Angels of the Apocalypse sounding the trump of the Last Judgment.

Below, on the curve of the spandrels are the twelve prophets, and at the angles, Sibyls and other figures appropriate to the principal scenes. This marvellous work, with all its wealth of sculptured story, is yet surprisingly light and



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DETAIL OF PULPIT; SIBYL.  
*Giovanni Pisano, San Andrea.*

*P. 92.*





*Allnari.*

MADONNA AND CHILD.  
*Puccio Capanna, San Francesco.*

*P. 96.*



*Allnari.*

CHURCH OF SAN FRANCESCO, PISTOJA.

*P. 94.*

*S. Francesco al Prato.*

graceful in its construction, without in the least sacrificing its solidity and strict abeyance to mechanical laws.\* Seven graceful columns of red marble from Monte Pisano, bearing rich sculptured capitals, support the pulpit; three of the columns rest on their own bases, another is upheld by the stooping figure of a man, which is said to represent the artist himself; another rests on the back of a lioness, suckling her young; the sixth on a lion crushing a horse; the base of the middle column is supported by a lion flanked by eagles, all allegorical animals referring to the Scriptures.

Mr. Symonds says this "masterpiece of Giovanni Pisano might be selected as the supreme triumph of Italian-Gothic sculpture. For its sake alone, if for no other purpose, Pistoja is well worth a visit."

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**SAN FRANCESCO AL PRATO.**

ON Corso Vittorio Emanuele, facing the broad Piazza Mazzini, (Pl. 19; B, 2) stands the church and suppressed convent of St. Francis in the Meadow. The body of the church belongs to the thirteenth and early fourteenth centuries; façade completed 1717, architect unknown. It now belongs to the city and is preserved as an

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\* Mr. J. A. Symonds, "Fine Arts," page 81, says in his fine description of this pulpit: "Its only serious fault is an exaggeration of the height of the pillars in proportion to the size of the hexagon they support."

*Pistoja.*

interesting historical monument and museum.

In 1220, St. Francis of Assisi came to Pistoja and was entertained for eight days in the canonry of the ancient Church of S. Vitale, and he preached to the people in such burning words of love, that they flocked about him and even kissed the hem of his garment.\* About 1238, to the great joy of all the people, a company of Franciscan Brothers established themselves permanently in the old canonry of S. Vitale, where they remained about eleven years; their numbers increasing, they were given the parish church of S. Maria Maddelena al Prato, near the city walls. In 1295, this old church was destroyed and the present one, San Francesco al Prato, begun very near its site. The church is of the simplest form, built in the Italian-Gothic style, and has neither arcade, loggia, or bell tower; the plain, but rather imposing façade of alternating travertine, and the green marble of Prato, is broken only by an ugly round window and a fine round arched doorway with good mouldings, over which is a lunette painted by Giacomo Tais. The great eastern wall, encrusted with blocks of travertine, is pierced by two round-arched doorways and four pointed, mullioned windows of unequal size. The transept, also covered with travertine, extends to the Corso and has a pointed window. Originally, these fine windows were filled with painted glass, made by the *Little Brothers* themselves, but early in the seventeenth century the glass was destroyed and the windows partly closed to make space within, for altars of

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\* Mons. Can. G. Beani, "La Chiesa di S. Francesco al Prato in Pistoia," 1902.

*S. Francesco al Prato.*

barocco taste; "not content with this," mourns the chronicler, "they covered the beautifully-frescoed walls with a coat of whitewash."

On the corner of the church, nearest the Corso, are two very old bas-reliefs, the upper one a Madonna and Child, the other St. Francis and an Angel. It is thought these sculptures belonged to the old church of S. Maria Maddelena, and judging by their good style, may have been the work of two Siena sculptors engaged in the atelier of Giovanni Pisano.

At the corners of the façade are the coats of arms of the Ammannati family.

**The Interior** is of vast size, 215 feet long by 75 feet wide, unbroken by naves, and built in the form of a Latin cross; its sides are lined with altars, and across the end are five chapels, including that of the High Altar. Over all, the fine open timber **roof**, supported by cross beams (*cavaletti*), with here and there traces of former decorations in colour, which furnished a fitting atmosphere for the spacious and impressive interior. Great semicircular arches bridge the cross formed by the transepts, where once the presbytery was placed, but the five beautiful chapels beyond are Gothic, having vaulted roofs and pointed arches resting on stone pilasters, with foliated capitals. Originally the whole church was adorned with frescoes of the fourteenth century, those of the chapels being of especial interest; that of the High Altar was covered with scenes from the life of St. Francis, by pupils of Giotto, who may have worked with him at Assisi. On the great double window of stained glass were pictured the twelve Apostles and SS. Francis, Anthony of Padua,



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Michael and Lodovico, and over the Altar a triptich painted by Lippo Memmi, of Siena, containing figures of the **Virgin and Child** and many Saints.

No idea can be gathered now of the former glory of this church, simple and even severe in its architecture, but rich in colour and decoration, every available surface illuminated with scenes from sacred story or the lives of Saints. Thanks to the efforts of a few zealous and scholarly citizens, portions of the walls have been freed from whitewash, revealing work of much interest and value to the student. It is hoped that the City will continue the restoration, which, if finished, would render this church one of the most valuable historical monuments in Tuscany.

**The Sacristy**, which we enter from the right, or west side of the church, is very similar to the Spanish chapel in S. Maria Novella, Florence. It is of good proportions, with a vaulted roof decorated with well-preserved early frescoes.

The pretty **Cloister**, with lunettes of faded frescoes and memorial tablets, leads to the **Chapter House**, which has a façade of alternate travertine and the green stone of Prato, and two good mullioned windows. Within are frescoes illustrating the life of Christ from the Nativity to the Deposition. The coats of arms belong to the Alberti and Rossi families, and commemorate the generosity of Donna Lippa di Lapo degli Alberti, widow of Giovanni de' Rossi, who caused the Chapter House to be thus adorned.

There is a small but very interesting collection of varied fragments of old work once belonging to Pistoja buildings; a pinnacle from the roof of the



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*P. 103.*

STATUE OF SAN MICHELE,  
*Guido da Como, Oratoria di S. Giuseppe.*





*Alinari.* CAPITAL IN DUOMO, PISTOIA. P. 40.



*Alinari.* CAPITAL IN SAN BARTOLOMMEO. P. 76.

*Madonna dell' Umiltà.*

Baptistery; blocks of carved marble from the old choir of the Duomo; a relief found in the orchard of Ospedale del Ceppo, work of the atelier of the della Robbias; a painted beam from the old roof of S. Bartolommeo in Pantano etc., etc. Among the oldest fragments of sculpture are some which formerly adorned the external wall of S. Jacopo in Castellare.\*

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**MADONNA DELL' UMILTÀ.**

RETURNING to Piazza Cino, we turn into Via S. Martino, then, left, into Via della Madonna (Pl. 21; B, 2, 3), in which stands the fine church of S. Maria Umiltà, with its unfinished façade, designed and partly built (1494-1509), by Ventura Vitoni, native of Pistoja, friend and worthy disciple of Bramante. The church "is a pure example of conscientious neo-Roman architecture, consisting of a large octagon, surmounted by a dome, and preceded by a large, vaulted **Atrium**, or vestibule."†

Vitoni carried his building successfully to the base of the dome, when his premature death (1511) left it unfinished. By the order of Duke Cosimo I., in 1560, Georgio Vasari was commissioned to complete the cupola, which most unfortunately he did, by raising it on an ugly attic, greatly detracting from its intended effect.

We enter the noble **Atrium**, worthy of Bramante

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\* O. H. Giglioli, "Pistoia."

† J. A. Symonds, "Fine Arts," p. 60.

### *Pistoja.*

himself, with its marble pavement and grand coffered vault, supported by classic pilasters and cornice, and realise that, in a moment's time, we have stepped into an entirely different world.

Here are lofty semi circular arches, Corinthian orders, pilasters, bound by a Roman entablature, with a vast dome resting on four pendatives, all in the late Renaissance manner, which Brunelleschi had initiated in the Pazzi Chapel, adjoining S. Croce, Florence, where "Roman details appeared probably for the first time." \*

How far and away is all this from S. Giovanni Evangelista and S. Domenico, and yet we are told that in each case we find the *effect*, for which "the Italian architect never ceased to strive"—the effect of *space*. In S. Domenico and S. Giovanni Evangelista this effect was obtained by a wide nave, and entire absence of aisles; "here it is even more successfully accomplished by its form of a Greek cross with a dome resting on grand arches; the Pazzi Chapel and the Madonna delle Carcere of Prato, present perfect examples of space and harmony." †

The church is dedicated to the Mother of God, under the title of *dell' Umiltà*, invoking her as Protectress of the City and Diocese.

The High Altar, of fine marbles and wrought silver, occupies the chapel under the great arch opposite the atrium; on the wall of the chapel is the miraculous picture of the Madonna, transferred from the old church, which was situated on the site of the present atrium.

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\* Russell Sturgis, "European Architecture," p. 389.

† B. Berenson, "Study and Criticism of Italian Art, 2nd Series. A Word for Renaissance Churches." p. 65.

*Madonna dell' Umiltà.*

The Sacristy contains a painting of the Apostle, S. Jacopo, by Gerino da Pistoja, pupil of Perugino.

In the treasury are many beautiful objects, especially a fine reliquary in shape of an urn, supported by two small angels. The church was restored in 1876, the pictures and frescoes cleaned and stucco work regilded.

The following story of the foundation and naming of the church is given in detail by Mons. Can. G. Beani, in his monograph, *S. Maria dell' Umiltà*.

On the Via Porta Vecchia, which in old times led to the Borgo of Porta Lucchese, was an ancient little parish church dedicated to the Madonna, and because it stood outside the gate, under the first circle of walls, it was called Santa Maria Forisportæ. Its first authentic records bear date of the twelfth century. Tradition says that in a chapel belonging to this church, on the wall near its Campanile was a picture of the Madonna, painted with much grace and simplicity by Giovanni Cristiani, in accordance with the order of Bishop Andrea Franchi and given the title of S. Maria Umiltà, because of the following miracle. On Saturday, July 17th, 1490, between twelve and one o'clock at noon, persons then engaged with their devotions in the chapel, suddenly saw drops of sweat standing on the brow of Our Blessed Lady, which ran down her face and over the aureole of the Divine Child and fell upon the Virgin's knees. The sight of the Madonna thus manifesting her divine compassion for the sins and sufferings of her poor devoted children, greatly touched and excited those who were in the chapel; the bell of the Campanile

*Pistoja.*

was rung as if for a festa, and "all the city" ran to see the miracle, which continued for some time.

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**ORPHANS' HOME AND SCHOOL.**

(Via Puccini, Pl. 22 : B, 3.)

PISTOJA has been rich in beneficent and illustrious citizens, and among them stands conspicuously the name of Niccolò Puccini who first devoted his own villa and wealth to the noble purpose of making a home for orphans, and in 1853 transferred them to the present commodious building, erected for the express purpose. The principal building contains ample accommodation for eighty pupils; there are airy dormitories, bathrooms, a gymnasium, and an oratory, besides the ordinary living rooms, also a small picture gallery, which contains a valuable **Triptich** by Hugo Van der Goes, bearing the monogram "G. H." There is also a good piece of sculpture, *The Orphans*, by Pampaloni. In connection with the institution are two schools, also shops for manual training in iron, bronze, and woodwork.

## **OTHER CHURCHES.**

**P**ISTOJA, like a tiny Rome, is a city of churches, and the principal objects of interest to the tourist are connected with them. Mons. Canon Beani mentions in his notes on S. Maria Umiltà, that at one time, no less than forty churches in the diocese were dedicated to the Madonna; and there were many others dedicated to various saints, besides chapels, oratories, and convents in the city, and scattered along the mountain roads were many monasteries, hospices, and places of rest and entertainment for the countless pilgrims journeying to the shrine of S. Jacopo at Pistoja.

Very many foundations have been suppressed and converted to secular interests, a few of which may be mentioned as noteworthy, because of their history or vestiges of art.

The accompanying map indicates the site of many of the many non-existing churches.

---

## **CHURCH OF S. SALVADORE.**

**O**N the north side of the Piazza del Duomo, the Via Catalina leads to the ancient Church of S. Salvatore (St. Saviour), (Pl. 7; C, 2) now belonging to a lay fraternity. It has been claimed by some that this was the first church erected in Pistoja.



### *Pistoja.*

on the ground that it was customary for the early Christians to dedicate their churches to God alone, and that names of saints were only used later. But little credence can be given to this assertion, as there are no records pertaining to S. Salvatore before 980; moreover, its situation on a little hillside, apart from the centre of the city, instead of being on the central street, passing through Roman Pistoja, argues against it. As early as 980 it was the centre of a parish. In 1270 the present church was erected by Maestro Buono and Jacopo Scoreione, as appears from an inscription on the façade. It has evidently suffered many changes. The two heads in low relief on one of the columns of the façade, represent King David and St. Michael, the latter indicating that at the time of the restoration the dedication of churches to saints had already begun. The prevalence of early churches and oratories dedicated to St. Michael is probably due to the supposition that he was a favourite saint of the Lombards.

Traditions assert that Cataline was buried on the site of this church.

---

### **ORATORY OF SAN GIUSEPPE.**

**T**HIS oratory, now occupied by a lay Fraternity, is situated on Via de' Rossi (Pl. 26; B. 2, 3.), and was formerly the Parish Church of **S. Michele in Bonaccio**. It contains nothing of special interest; but over the door is a statue of the Archangel, with outspread wings, which is probably the work

*S. Jacopo in Castellare.*

of Guido da Como, of an earlier date than his pulpit in S. Bartolommeo. The figure is expressive of dignity and force, the face, hands, and feet well modelled.

---

**CHIESA DELLO SPIRITO SANTO.**

**N**EAR the oratory mentioned above, on a small piazza of the same name (Pl. II, B, 2), is the Church of the Holy Spirit, built for the Jesuits, and dedicated to Loyola, 1647-1683. Pope Clement IX. (Giulio Rospigliosi) finished the showy interior at his own expense. The High Altar, designed by Bernini, is rich in fine and rare marbles, many of which were sent from Rome, notably the **giallo antico**, Oriental alabaster, Persian and African marbles, found at the Pope's villa.

---

**SAN JACOPO IN CASTELLARE.**

**T**HIS church is now used as a chapel in connection with the Royal Leopold School. In 886 the citizens of Pistoja, greatly fearing an invasion of the Saracens, built the first church on the site of an old fortress, called the **Castellare**, and dedicated it to S. Jacopo, protector of the city. On the walls of the present church, some interesting frescoes have lately been un-

### *Pistoja.*

covered, of much value to the student. The **Madonna and Child**, and two heads of **saints**, are regarded as excellent examples of the Giottesque school.\*

---

### **CASA TONINI.**

**T**HIS private residence (Pl. 28, B. 3) was formerly the convent of the *Frati del Tau*, so called because of a blue enamelled "T" worn by the brothers as a sign of their order; the church and convent in Pistoja were founded in 1340, and it is known that the church was encrusted with travertine and adorned with frescoes by Antonio Vite. The brotherhood was suppressed in 1787, and the convent converted into a private residence, to the great peril of the frescoes, many of which have been destroyed. Fortunately, portions remain almost as fresh as if recently from the artist's brush; those illustrating scenes from the Old Testament are the most interesting and best preserved, especially the *Temptation of Adam and Eve*, and the appearance of the *Creator* to the guilty pair. The beauty and quality of these frescoes, render them especially valuable as representing one of the most important phases of pictorial art in Pistoja, and it is fervently hoped they may be rescued from entire destruction.†

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\* Dr. A. Chiappelli, in *Arte e Storia*, 1893, p. 56.

† O. H. Giglioli, "Pistoja," p. 134.

*Environs of Pistoja.*

**GENERAL ATTRACTIONS.**

**T**HERE are numerous other points of interest in Pistoja which cannot be described in these pages, but are well worth consideration; such are the many historic palaces, private collections and libraries, also the charitable institutions and schools for which the "city of Cino" is noted. The striking new building near the Cathedral is the Savings Bank (Pl. 36; C, 3), founded in 1831, and among the earliest institutions of the kind in Tuscany. Two good theatres are supported and well patronized by the citizens and occupants of the neighbouring villas. Pistoja is a favourite summer resort, and as a place of residence, offers many practical advantages in its salubrious situation, its cleanliness, moderate rents, and good markets; exceptional attractions to the student are the many remarkable libraries and archives, and the society of refined, courteous and cultivated people.

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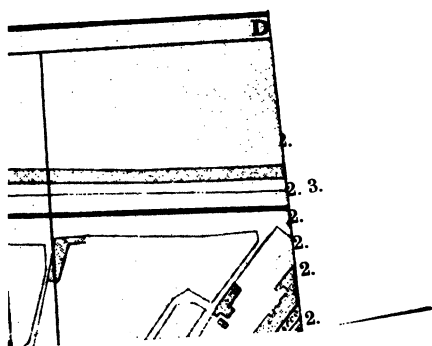
**ENVIRONS OF PISTOJA.**

**N**ATURALLY the fine, wooded slopes of the Pistojesse Apennines have in all ages attracted thither wealthy landholders and lovers of nature to establish their country homes, and not a few villas still bear the names of their fourteenth and fifteenth century owners, and are

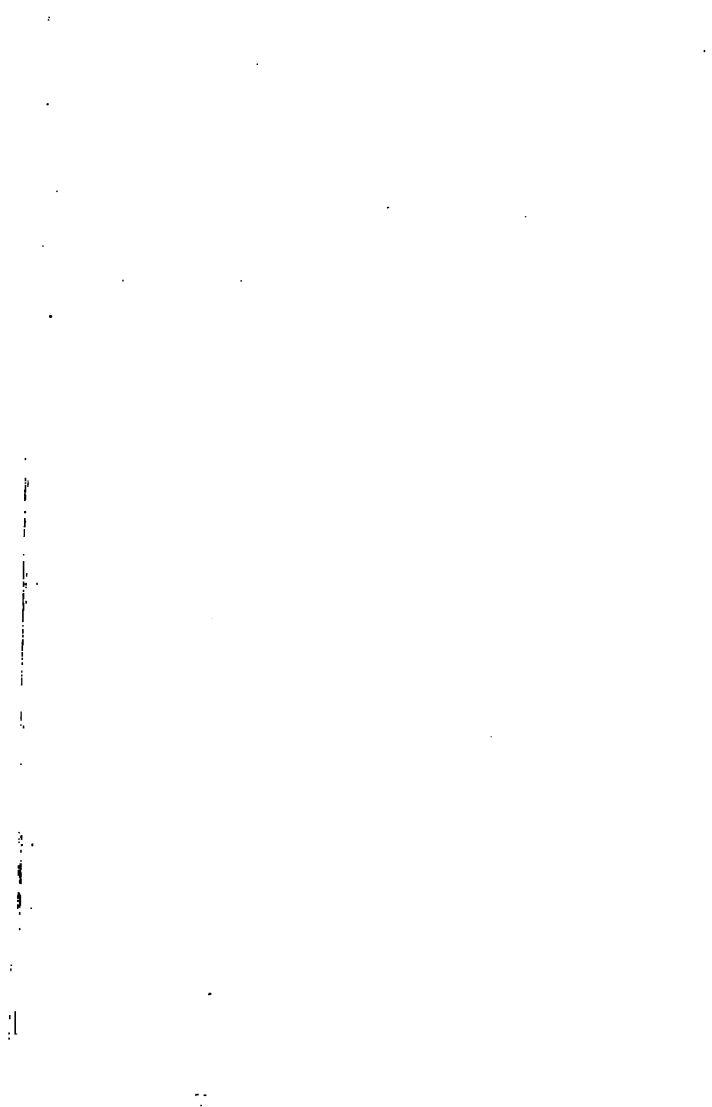
*Pistoja.*

in some cases occupied by descendants. A few kilometres from the Porta San Marco is Villa Giardino, belonging to the Rospigliosi family; somewhat further on is the famous Castello di Montemurlo, ancient seat of the powerful house of Conti Guidi. Too distant, perhaps, for a suburb are the ruins of Vergiole, once the home of that fair, banished Ghibelline, Selvaggia Vergiolesi, celebrated in the love songs of M. Cino de' Sinibuldi, the "lawyer-poet." From Porta Fiorentina towards Montalbano we reach Villa Spicchio, property of Prince Rospigliosi, which was built for Pope Clement IX. (Giulio Rospigliosi). The highway from Porta Lucchese approaches the villa and fine estates of the Forteguerri, and here it was that the witty churchman, Mons. Niccolò Forteguerri, wrote his celebrated satirical poem, **Ricciardetto**.

In tiny hamlets belonging to such mediæval estates, and hidden away in the folds of the Apennines, may still be found chapels, shrines, and other monuments, which speak eloquently of an opulent past.







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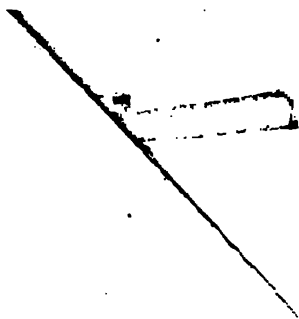
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